















ARCHITECTURE


IN

ENGLAND.



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AN ATTEMPT  
TO  
DISCRIMINATE THE STYLES  
OF  
ARCHITECTURE  
IN  
ENGLAND,

FROM THE  
**Conquest to the Reformation:**

WITH A SKETCH OF  
THE GRECIAN AND ROMAN ORDERS; NOTICES  
OF NUMEROUS BRITISH EDIFICES;  
AND SOME REMARKS ON THE ARCHITECTURE OF  
A PART OF FRANCE.

By THOMAS RICKMAN, F. S. A. ARCHITECT.

FOURTH EDITION,  
With very considerable additions, and new Plates

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## PREFACE.

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AN outline of the present essay was written by the Author for Smith's "Panorama of Science and Art," and published in that work many years ago, but having been frequently requested to enlarge and republish it, he has performed that task, and has subjoined a copious list of buildings for the student's instruction.

The object of the present publication has been to furnish, at a price which shall not present an obstacle to extensive circulation, such a view of the principles of Architecture, more particularly that of the British Isles, as may not only be placed with advantage in the hands of the rising generation, but also afford the guardians of ecclesiastical edifices such clear discriminative remarks on the buildings now existing, as may enable them to judge with considerable accuracy of the restorations necessary to be made in those venerable edifices that are under their peculiar care; and also, by leading them to the study of such as still remain in a perfect state, to render them more capable of

deciding on the various designs for churches in imitation of the English styles, which may be presented to their choice.

As a text-book for the architectural student, little need be said of this publication. The want of such a work, particularly as it respects the English styles, is generally acknowledged ; and it has been the aim of the Author, by a constant reference to buildings, to instil the principles of practice rather than mere theoretical knowledge.

This essay is by no means intended to supersede that more detailed view of English architecture which the subject merits and requires : an undertaking of this nature must necessarily be expensive, from the requisite number of plates, without which it is impossible to give a full view of this interesting subject ; but if his life be preserved, and time and opportunity be afforded him, the author may perhaps again intrude himself on the public, with a more comprehensive view of Gothic Architecture in Europe. If he be not so permitted, it is a satisfaction to him to know that he will now leave behind those fully capable of investigating a subject which will richly reward the philosophic investigator.

## ADVERTISEMENT.

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*THE Author of this work cannot, in justice to his feelings, appear a fourth time before the Public, without gratefully acknowledging the very flattering communications he has received from several eminent Prelates, and from various other distinguished Personages, both of the Clergy and Laity, in approbation of the plan he has pursued; and he indulges the hope, that under the present circumstances the elucidation which he has attempted, of the real principles and essential differences of the styles of ancient English Architecture, will derive an increasing degree of interest.*

*By these principles the Author has been enabled to adapt the beautiful details and decorations of ancient work to modern purposes, both ecclesiastical and domestic. How he has succeeded, an examination of the Edifices committed to his charge for design and execution, may best speak. Among many of the former may be enumerated—*

The New Court of St. John's College, Cambridge.

The restoration of Rose Castle, Cumberland, the Palace of the Bishop of Carlisle.

Oulton Church and Parsonage, near Leeds, founded and endowed by the late John Blayds, Esq.

Hampton Lucy Church, near Stratford-upon-Avon, Warwickshire.

The New Church, in the parish of St. Philip and St. Jacob, Bristol.

The Churches of St. George, Birmingham, St. George, Chorley, and St. George, Barnsley.

The Churches of Mellor, Over Darwen, Lower Darwen, and Tockholes, in the parish of Blackburn.

The Churches of St Peter and St. Paul, Preston.

Two Churches in the City of Carlisle.

St. David's Church, in the City of Glasgow.

St. Matthew's Church, Kingsdown, Bristol.

St. Jude's Church, Liverpool.

The Church of Lower Hardress, near Canterbury.

The New Church, added to the ancient Steeple of the Grey Friars, Coventry.

The New Belfry and Spire to the Church of Saffron Walden, Essex.

The Church at Whittle-le-Woods, in the parish of Leyland, Lancashire.

The Church of Ombersley, Worcestershire.

The Roman Catholic Chapel at Redditch.

The Chapel and Asylum for the Blind, Bristol.

*As applied to Private Residences and Domestic purposes, the following, amongst others, will suffice:—*

Matfen, Northumberland, the seat of Sir Edward Blackett, Baronet.

The Grove, near Dumfries, the seat of Wellwood Maxwell, Esq.

Brunstock, near Carlisle, the seat of George Saul, Esq.

Burfield Lodge, near Bristol, the seat of Edward Bowles Fripp, Esq.

Tettenhall Wood, Staffordshire, the seat of Miss Hinckes.

The Residences of Colin Campbell and George Smith, Esqrs. Liverpool.

ADVERTISEMENT.

*In addition may be mentioned, Monuments erected in the following Churches.*

In Everton Church, near Liverpool.

Three in the Parish Church of Preston.

In the Parish Church of Warrington.

Gloucester Cathedral.

Durham Cathedral.

Buckden Church, Huntingdonshire.

King's Norton, Worcestershire.

Hampton Lucy Church, Warwickshire, &c. &c.



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## An Attempt, &c.

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THE science of Architecture may be considered, in its most extended application, to comprehend building of every kind: but at present we must consider it in one much more restricted; according to which, Architecture may be said to treat of the planning and erection of edifices, which are composed and embellished after two principal modes,

1st, the Antique, or Grecian and Roman,

2nd, the English or Gothic.

We shall treat of these modes in distinct dissertations, because their principles are completely distinct, and indeed mostly form direct contrasts. But before we proceed to treat of them, it will be proper to make a few remarks on the distinction between mere house-building, and that high character of composition in the Grecian and Roman orders, which is properly styled Architecture; for though we have now many nobly architectural houses, we are much in danger of having our public edifices debased, by a consideration of what is convenient as a house; rather than what is correct as an architectural design.

In order properly to examine this subject, we must consider a little, what are the buildings regarded as our models for working the orders, and in what climate, for what purposes, and under what circumstances they were erected. This may, perhaps, lead to some conclusions, which may serve to distinguish

that description of work, which, however rich or costly, is still mere house-building, in point of its composition.

It is acknowledged, on all hands, that our best models, in the three ancient unmixed orders—the Doric, Ionic, and Corinthian, are the remains of Grecian temples. Most of them were erected in a climate, in which a covering from rain was by no means necessary, and we shall find this circumstance very influential; for as the space within the walls was always partially, and often wholly open, apertures in those walls for light were not required; and we find, also, in Grecian structures, very few, sometimes only one door. The purpose for which these buildings were erected, was the occasional reception of a large body of people, and not the settled residence of any. But, perhaps, the circumstances under which they were erected, have had more influence on the rules which have been handed down to us, as necessary to be observed in composing architectural designs, than either the climate or their use. It is now pretty generally agreed, that the Greeks did not use the arch, at least in the exterior of their public buildings, till it was introduced by the Romans. Here then we see at once a limitation of the intercolumniation, which must be restrained by the necessity of finding stones of sufficient length to form the architrave. Hence the smaller comparative intercolumniations of the Grecian buildings, and the constant use of columns; and hence the propriety of avoiding arches, in compositions of the purer Grecian orders.

The Romans introduced the arch very extensively, into buildings of almost every description, and made several alterations in the mode of working the orders they found in Greece, to which they added one order, by mixing the Corinthian and Ionic, and another by stripping the Doric of its ornaments. Their climate, also, was so far different as to require more general roofing, but still, from the greater necessity of pro-

viding a screen from the heat of the sun, than apertures to admit the light, it does not appear that large windows were in general use, and hence an important difference in modern work. Although, by roofs and arches, much more approximated to modern necessities than the Grecian models, still those of Rome which can be regarded as models of composition, are temples, or other public edifices, and not domestic buildings, which, whenever they have been found, appear unadapted to modern wants, and therefore unfit for imitation.

In a few words, we may sum up the grand distinctions between mere building and architectural design: the former looks for convenience, and though it will doubtless often use architectural ornaments, and preserve their proportions, when used as smaller parts, yet the general proportion may vary very widely from the orders, and yet be pleasing, and perhaps not incorrect; but all this is modern building, and not architecture in its restricted sense; in this the columns are essential parts, and to them and their proportions all other arrangements must be made subservient; and here we may seek, with care and minuteness, amongst the many remains yet left in various parts, (and of which the best are familiar to most architectural students, from valuable delineations by those who have accurately examined them,) for models, and in selecting and adopting these, the taste and abilities of the architect have ample space.

As an introduction to the dissertations, it may not be amiss to take a hasty sketch of the progress of Architecture in England.

Of the British architecture, before the arrival of the Romans in the island, we have no clear account; but it is not likely it differed much from the ordinary modes of uncivilized nations; the hut of wood with a variety of coverings, and sometimes the cavities of the rock, were doubtless the domestic habitations of the aboriginal Britons; and their stupendous public

edifices, such as Stonehenge and others, still remain to us. The arrival of the Romans was a new era; they introduced, at least in some degree, their own architecture, of which a variety of specimens have been found; some few still remain, of which, perhaps, the gate of Lincoln is the only one retaining its original use. Although some fine specimens of workmanship have been dug up in parts, yet by far the greatest part of the Roman work was rude, and by no means comparable with the antiquities of Greece and Italy, though executed by the Romans. The age of purity, in the Roman architecture, reaches down to several of the first emperors, but very early with a degree of purity of composition, there was such a profusion of ornament made use of, as soon led the way to something like debasement of composition. The palace of Dioclesian, at Spalatro, has descended to us sufficiently perfect to enable us to judge of the style of both composition and ornamental details; and the date of this may be considered from A.D. 290 to 300; and Constantine, who died in A. D. 337, erected the church of St. Paul, without the walls of Rome, which, in fact, in its composition, resembles a Norman building, and it is curious to observe that the ornament afterwards used so profusely in Norman work, is used in the buildings of Dioclesian, whose Corinthian medillions are capped with a moulding cut in zigzag, and which only wants the enlargement of the moulding to become a real Norman ornament. When the Romans left the Island, it was most likely that the attempts of the Britons were still more rude, and endeavouring to imitate, but not executing on principle, the Roman work, their architecture became debased into the Saxon and early Norman, intermixed with ornaments perhaps brought in by the Danes. After the conquest, the rich Norman barons, erecting very magnificent castles and churches, the execution manifestly improved, though still with much similarity to the Roman mode debased; but the introduction of shafts, instead of the massive pier, first

began to approach that lighter mode of building, which, by the introduction of the pointed arch, and by an increased delicacy of execution, and boldness of composition, ripened, at the close of the twelfth century, into the simple, yet beautiful Early English style. At the close of another century, this style, from the alteration of its windows, by throwing them into large ones, divided by mullions, introducing tracery in the heads of windows, and the general use of flowered ornaments, together with an important alteration in the piers, became the Decorated English style, which may be considered as the perfection of the English mode. This was very difficult to execute, from its requiring flowing lines where straight ones were more easily combined; and at the close of the fourteenth century, we find these flowing lines giving way to perpendicular and horizontal ones, the use of which continued to increase, till the arches were almost lost in a continued series of pannels, which, at length, in one building—the chapel of Henry the VII—covered completely both the outside and inside; and the eye, fatigued by the constant repetition of small parts, sought in vain for the bold grandeur of design which had been so nobly conspicuous in the preceding style. The reformation, occasioning the destruction of many of the buildings the most celebrated, and mutilating others, or abstracting the funds necessary for their repair, seems to have put an end to the working of the English styles on principle; the square pannelled and mullioned windows, with the wooden pannelled roofs and halls, of the great houses of the time of Queen Elizabeth, seem rather a debased English than any thing else; but during the reign of her successor, the Italian architecture began to be introduced, first only in columns of doors, and other small parts, and afterwards in larger portions, though still the general style was this debased English. Of this introduction, the most memorable is the celebrated tower of the schools at Oxford, where, into a building adorned with pin-



nacles, and having mullioned windows, the architect has crowded all the five orders over each other. Some of the works of Inigo Jones are little removed beyond this barbarism. Longleat, in Wiltshire, is rather more advanced, and the banqueting-house, Whitehall, seems to mark the complete introduction of Roman workmanship. The close of the seventeenth century produced Sir Christopher Wren, a man whose powers, confessedly great, lead us to regret he had not studied the architecture of his English ancestors with the success he did that of Rome; for while he has raised the most magnificent modern building we possess, he seems to have been pleased to disfigure the English edifice he had to complete. His works at St. Mary Aldermary, and St. Dunstan in the east, prove how well he could execute imitated English buildings when he chose, though even in them he has departed, in several respects, from the true English principles. By the end of the seventeenth century, the Roman architecture appears to have been well established, and the works of Vitruvius and Palladio successfully studied; but Sir John Vanbrugh and Nicholas Hawksmoor seem to have endeavoured to introduce a massiveness of style which happily is peculiar to themselves. The works of Palladio, as illustrated by some carpenters, appear to have been the model for working the orders during the greatest part of the eighteenth century; but in the early and middle part of it, a style of ornament borrowed from the French was much introduced in interiors, the principal distinctions of which were the absence of all straight lines, and almost of all regular lines. The examples of this are now nearly extinct, and seem to have been driven out by the natural operation of the advance of good workmanship in the lower class of buildings.

All ornamental carvings were with difficulty executed in wood, and were very expensive; but towards the latter end of the eighteenth century, the Adams introduced a style of ornament directly contrary to the

heavy carving of their predecessors. This was so flat as to be easily worked in plaster and other compositions, and ornament was sold very cheap, and profusely used in carpenters' work. This flatness was more or less visible in many considerable buildings; but near the close of the century, the magnificent works of Stuart and Revet, and the Ionian antiquities of the Dilletante Society, began to excite the public attention, and in a few years a great alteration was visible; the massive Doric, and the beautiful plain Grecian Ionic began to be worked, and our ordinary door-cases, &c. soon began to take a better character. The use of the simple, yet bold mouldings and ornaments of the Grecian models, is gradually spreading, and perhaps we may hope, from the present general investigation of the principles of science, that this will continue without danger of future debasement, and that a day may come when we shall have Grecian, Roman and English edifices erected on the principles of each.



## GRECIAN ARCHITECTURE.

THE many valuable treatises and excellent delineations of the Grecian and Roman buildings, and the details of their parts, will render unnecessary, in this dissertation, that minuteness which, from the total absence of a previous system, it will be proper to adopt in the description of the English styles. But in this sketch a similar plan will be followed, of first giving the name and grand distinctions of the orders, then describing the terms and names of parts necessary for those who have not paid attention to the subject to understand, and a concise description of each order will follow; with respect to the examples in England, it will be most proper to leave the reader to select his own, because in this country we have not, as in the English architecture, the originals to study, but a variety of copies, adapted to the climate, and to the convenience of modern times.

In dividing the Grecian and Roman architecture, the word *order* is used, and much more properly than *style*; the English styles regard not a few parts, but the composition of the whole building, but a Grecian building is denominated Doric or Ionic, merely from its ornaments; and the number of columns, windows, &c. may be the same in any order, only varied in their proportion.

The orders are generally considered to be five, and are usually enumerated as follows:

Tuscan,  
Doric,  
Ionic,  
Corinthian,  
Composite.

Their origin will be treated of hereafter. Their prominent distinctions are as follow:

The *Tuscan* is without any ornament whatever.



The *Doric* is distinguished by the channels and projecting intervals in the frieze, called *triglyphs*.

The *Ionic* by the ornaments of its capital, which are spiral, and are called *volute*s.

The *Corinthian* by the superior height of its capital, and its being ornamented with leaves, which support very small volutes.

The *Composite* has also a tall capital with leaves, but is distinguished from the Corinthian by having the large volutes and enriched ovolo of the Ionic capital.

In a complete order there are three grand divisions, which are occasionally executed separately, viz.

The *column*, including its base and capital,

The *pedestal*, which supports the column,

The *entablature*, or part above and supported by the column.

These are again each subdivided into three parts:

The *pedestal* into *base*, or lower mouldings; *dado* or *die*, the plain central space; and *surbase*, or upper mouldings.

The *column* into *base*, or lower mouldings; *shaft*, or central space; and *capital*, or upper mouldings.

The *entablature*, into *architrave*, or part immediately above the column; *frieze*, or central flat space; and *cornice*, or upper projecting mouldings.

These parts may be again divided thus: the lower portions, viz. the base of the pedestal, base of the column, and the architrave, divide each into two parts; the first and second into plinth and mouldings, the third into face or faces, and upper moulding or tenia.

Each *central* portion, as *dado* of the pedestal, *shaft* of the column, and *frieze*, is undivided.

Each *upper* portion, as *surbase* of the pedestal, *capital* of the column, *cornice* of the entablature, divides into three parts: the first into *bedmould*, or the part under the corona; *corona*, or plain face; and *cymatium*, or upper moulding.

The *capital* into *neck*, or part below the ovolo;

*ovolo*, or projecting round moulding; and *abacus* or *tile*, the flat upper moulding, mostly nearly square. These divisions of the capital, however, are less distinct than those of the other parts.

The *cornice* into *bedmould*, or part below the corona; *corona*, or flat projecting face; *cymatium*, or moulding above the corona.

Besides these general divisions, it will be proper to notice a few terms often made use of.

The ornamental moulding running round an arch, or round doors and windows, is called an *architrave*.

A horizontal moulding for an arch to spring from, is called an *impost*.

The stone at the top of an arch, which often projects, is called a *key-stone*.

The small brackets under the corona in the cornice, are called *mutules* or *modillions*; if they are square, or longer in front than in depth, they are called *mutules*, and are used in the Doric order. If they are less in front than their depth, they are called *modillions*, and in the Corinthian order have carved leaves spread under them.

A *truss* is a modillion enlarged, and placed flat against a wall, often used to support the cornice of doors and windows.

A *console* is an ornament like a truss carved on a key-stone.

Trusses, when used under modillions in the frieze, are called *cantalivers*.

The space under the corona of the cornice, is called a *soffit*, as is also the under side of an arch.

*Dentils* are ornaments used in the bedmould of cornices; they are parts of a small flat face, which is cut perpendicularly, and small intervals left between each.

A flat column is called a *pilaster*; and those which are used with columns, and have a different capital, are called *antæ*.

A small height of pannelling above the cornice, is called an *attic*; and in these panels, and sometimes

in other parts, are introduced small pillars, swelling towards the bottom, called *balustres*, and a series of them a *balustrade*.

The triangular portion over a series of columns is called a *pediment*, and the plain space bounded by the horizontal and sloping cornices, the *tympanum*; this is often ornamented with figures or other work in relief.

Pedestals and attics are far from settled as to their proportions, or the mode of their execution, depending almost entirely on circumstances connected with the particular design, rather than the order they are used with. However, for pedestals, about one-fifth of the whole height, including pedestal and entablature, is a good proportion, though it may be often necessary to alter it from local circumstances. In general an order looks much better, executed without pedestals.

Columns are sometimes ornamented by channels, which are called *flutes*. These channels are sometimes partly filled by a lesser round moulding; this is called *cabling* the flutes.

If the joints of the masonry are channelled, the work is called *rustic*, which is often used as a basement for an order.

For the better understanding the description to be given of the orders, it will be proper first to notice the mouldings which, by different combinations, form their parts.

- The most simple mouldings are,  
 1st, The *ovolo*, or quarter round.  
 2nd, The *cavetto*, or hollow.  
 3rd, The *torus*, or round.

From the composition of these are formed divers others, and from the arrangement of them, with plain flat spaces between, are formed cornices and other ornaments. A large flat space is called a *corona*, if in the cornice; a *face* or *fascia* in the architrave; and the *frieze* itself is only a flat space. A small flat face is called a *fillet*, and is interposed between mouldings to divide them.

A fillet is, in the bases of columns and some other parts, joined to a face, or to the column itself by a small hollow, then called *apophyges*.

The torus, when very small, becomes an *astragal*, which projects; or a *bead*, which does not project.

Compound mouldings are, the *cyma recta*, which has the hollow uppermost and projecting.

The *cyma reversa*, or *ogee*, which has the round uppermost and projecting.

The *scotia*, which is formed of two hollows, one over the other, and of different centres.

In the Roman works, the mouldings are generally worked of equal projection to the height, and not bolder than the above regular forms; but the Grecian mouldings are often bolder, and worked with a small return, technically called a *quirk*, and these are of various proportions.

The ogee and ovolo are most generally used with quirks.

Several beads placed together, or sunk in a flat face, are called *reedings*.

All these mouldings, except the fillet, may be occasionally carved, and they are then called *enriched mouldings*.

From these few simple forms, (by adding astragals and fillets, and combining differently ornamented mouldings, faces, and soffits,) are all the cornices, pannels, and other parts formed, and the modern compositions in joiners, plasterers, and masons' work, are very numerous, and too well known to need describing.

There are several terms applied to large buildings, which it is proper also to explain.

A series of columns of considerable length, is called a *colonnade*.

A series of columns at the end of a building, or projecting from the side of a building, is called a *portico*.

A portico is called *tetra style*, if of four columns; *hexa style*, if of six; *octo style*, if of eight.

## Tuscan Order.

Though this is not, perhaps, the most ancient of the orders, yet, from its plainness and simplicity, it is usually first noticed. Its origin is evidently Italian, for the Grecian work, however plain, has still some of the distinctive marks of massive Doric, whilst the Tuscan always bears clear marks of its analogy to the Roman Doric.

The pedestal, when used, is very plain, but the column is more often set on a plain square block plinth, which suits the character of the order better than the higher pedestal. This block projects about half the height of the plinth of the base beyond its face.

The column, including the base and capital, is about seven diameters high. The column, in the Roman orders, is sometimes only diminished the upper two-thirds of its height. This diminution is bounded by a curved line, which is variously determined, but does not differ much from what an even spring would assume, if one part of it were bound, in the direction of the axis of the shaft, to the cylindrical third, and then, by pressure at the top only, brought to the diminishing point. The Grecian columns are mostly diminished from the bottom, and conically. The quantity of diminution varies from one-sixth to one-fourth of the diameter just above the base.

The Tuscan base is half a diameter in height, and consists of a plain torus with a fillet and apophyges, which last is part of the shaft, and not of the base, as indeed all apophygæ are considered to be; and also all the astragals underneath the capitals, as well as the upper fillet of the base in all the richer orders, and in masonry should be executed on the shaft stones.

The capital of the Tuscan order is (exclusive of the astragal) half a diameter in height, and consists of a neck on which is an ovolo and fillet, joined to the neck by an apophyges, and over the ovolo a square tile, which is ornamented by a projecting fillet.



The shaft is never fluted, but many architects have given to this order, and some have even added to the richer orders, large square blocks, as parts of the shaft, which are called rustications, and are sometimes roughened.

The Tuscan entablature should be quite plain, having neither mutules nor modillions. The architrave has one or sometimes two faces, and a fillet; the frieze quite plain, and the cornice consisting of a cyma recta for cymatium, and the corona with a fillet, and a small channel for drip in the soffit. The bedmould should consist of an ovolo fillet and cavetto.

This Tuscan is that of Palladio; some other Italian architects have varied in parts, and some have given a sort of block modillions like those used in Covent Garden church, but these are of wood, and ought not to be imitated in stone.

This order is little used, and will most likely, in future, be still less so, as the massive Grecian Doric is an order equally manageable, and far more elegant.

Having explained the parts of one order, it will be necessary to make a few remarks, which could not so well be previously introduced. If pilasters and columns are used together, and they are of the same character, and not antæ, the pilasters should be diminished like the columns; but where pilasters are used alone, they may be undiminished.

The fillet and moulding under the cymatium, which, in rich orders, is often an ogee, is part of the corona, and as such is continued over the corona in the horizontal line of pediments, where the cymatium is omitted; and is also continued with the corona in interior work, where the cymatium is often with propriety omitted.

In pediments, whose cornices contain mutules, modillions, or dentils, those in the raking cornice must be placed perpendicularly over those in the horizontal cornice, and their sides must be perpendicular, though their under parts have the rake of the cornice

## Doric Order.

The ancient Grecian Doric appears to have been an order of peculiar grandeur; simple and bold, its ornaments were the remains of parts of real utility, and perhaps originally it was worked with no moulding but the cymatium, to cover the ends of the tiles, its triglyphs being the ends of the beams, and its mutules those of the rafters. In after times, its proportions were made rather less massive, and its mouldings and ornaments, though not numerous, were very beautiful. The Romans considerably altered this order, and by the regulations they introduced, rendered it peculiarly difficult to execute on large buildings. As the examples of the two countries are very different, we shall treat of them separately, and therefore first of the

### GRECIAN DORIC.

The columns of this order were, in Greece, generally placed on the floor, without pedestal and without base; the capital, which occupied a height of about half a diameter, had no astragal, but a few plain fillets, with channels between them, under the ovolo, and a small channel below the fillets. The ovolo is generally flat, and of great projection, with a quirk or return. On this was laid the abacus, which was only a plain tile, without fillet or ornament.

In the division of the entablature, the architrave and frieze have each more than a third in height, and the cornice less. The architrave has only a plain broad fillet, under which are placed the drops or guttæ, which appear to hang from the triglyphs.

The triglyph, in Greece, appears to have been generally placed at the angle, thus bringing the interior edge of the triglyph nearly over the centre of the angular column. The metope, or space between the triglyphs, was nearly the square of the height of the frieze, and a mutule was placed not only over each

triglyph, but also over each metope. The cornice of this order, in Greece, consisted of a plain face, under the mutule, which was measured as part of the frieze, and then the mutule, which projected sloping forward under the corona, so that the bottom of the mutule in front was considerably lower than at the back. Over the corona was commonly a small ovolo and fillet, and then a larger ovolo and fillet for the cymatium; and below the corona a fillet about equal in height to the mutule.

The ornaments of this order, in Greece, were, 1st, the flutings of the column, which are peculiar to the order, and are twenty in number, shallow, and not with fillets between them, but sharp edges. These flutes are much less than a semi-circle, and should be elliptic.

2nd, At the corner, in the space formed in the soffit of the corona, by the interval between the two angular mutules, was sometimes placed a flower, and the cymatium of the cornice had often lions' heads, which appear to have been real spouts.

3rd, In addition to the drops under the triglyph, the mutules also had several rows of drops of the same shape and size.

This order appears in general to have been worked very massive; the best examples are from five to six diameters high, which is lower than the Italians usually worked the Tuscan; but this gave peculiar grandeur to the temples in which it is thus employed.

Our present authorities for the Grecian orders are scattered through a variety of very expensive works, and in them presented in very irregular succession, whether we regard their supposed dates, their purity, or their orders; and it would be a valuable present to the architectural student, if the good authorities of each order were collected, figured, and some account given of their variations. With respect to the Doric order, this has been ably done in a treatise by Edmund Aikin, from which we shall take the liberty of extracting a few remarks.



“On viewing and comparing the examples of the Doric order, the first emotion will probably be surprise, at beholding the different proportions, — a diversity so great, that scarcely any two instances appear which do not materially differ in the relative size of their parts, both in general and in detail, and presenting differences which cannot be reconciled upon any system of calculation, whether the diameter or the height of the column, or the general height of the order be taken as the element of proportion. At the same time, they all resemble one another in certain characteristic marks, which denote the order; the differences are not generic, but specific, and leave unimpaired, those plain and obvious marks, which enable us to circumscribe the genuine Doric order, within a simple and easy definition.

“Interesting would be the investigation, could we trace the history of the Doric order in its monuments, and mark what progressive improvements it may have received in the course of time; but of the monuments of antiquity few, comparatively, have survived the injuries of time, and the more speedy and effectual destruction of violence; and of these still fewer retain either inscriptions, or, in the records of history, the dates of their erection.”

The examples of Grecian Doric, of which we have accounts and figures, that may be depended on, are:

The temple of Minerva at Athens, called the Parthenon.

The temple of Theseus, at Athens

The Propylea, at Athens.

The temple of Minerva, at Sunium.

The portico of the Agora, at Athens.

A temple at Corinth.

The temple of Jupiter Nemæus, between Argos and Corinth.

The temple of Apollo, at Delos.

The portico of Philip, at Delos.

The temple of Jupiter Pannellenius, in Ægina.

The temple of Minerva, at Syracuse.

The temple of Juno Lucina, at Agrigentum.

The temple of Concord, at Agrigentum.

The temple of Jupiter, at Selinus.

A smaller temple, at Selinus.

A temple at Ægesta.

Three temples at Pœstum.

Our limits will not permit us to enter minutely into the question, which of these examples might be now considered as the most valuable for imitation; but one circumstance it is requisite to notice, which is, that in the Athenian examples, and many of the others, the architrave projects over the top of the shaft, so as to be nearly perpendicular to the front of the bottom of the shaft, an arrangement never seen at Rome, but which contributes much to the boldness of the Grecian temples: and it is curious to observe, that in the temple of Apollo at Delos, of Concord at Agrigentum, and the temple at Ægesta, this projection is very small, compared with that of the other examples; and that in the portico of Philip, at Delos, and all the temples at Pœstum, there is no projection, but the face of the architrave is set over the diminished part of the shaft, the same as in Roman examples.

Two of the temples at Pœstum have capitals, with some trivial additions about the neck, and such a great projection of the echinus and abacus, as well as some appearances in the entablature, that take very much from their beauty.

The other temple at Pœstum has (excepting the projection above spoken of) all the characters of the Grecian examples.

On the whole, the temples of Minerva and Theseus at Athens, and Minerva at Sunium, appear those examples which deserve the most attentive consideration, as well from the general beauty of the composition, as the excellence of the details and execution. But in this order, as well as in Architecture generally, the duty of the Architect is not to be a servile copyist

of any example, however fine, but by seizing the principles and spirit, of the age of his best models, to form such a composition as, by its fitness for the purpose to which it is applied, should appear that edifice which, for a similar purpose, the great Architects, whose works he seeks rather to renew than imitate, would have erected.

### ROMAN DORIC.

This differs from the Grecian in several important particulars, which will appear from the following rules: from the strictness of which follows that extreme difficulty of execution which has been so often complained of in this order: 1st, the triglyphs must be precisely over the centre of the columns; 2d, the metopes must be exact squares; 3d, the mutules also must be exact squares.

As, therefore, the intercolumniation must be of a certain number of triglyphs, it will be easily conceived how difficult it will be, in large buildings, where a triglyph is several feet, to accommodate this order to the internal arrangements.

The Roman Doric is sometimes set on a plinth, and sometimes on a pedestal, which should be of few and plain mouldings. The bases usually employed, are either the attic base of a plinth, lower torus, scotia, and upper torus, with fillets between them, or the proper base of one torus and an astragal; or, in some instances, of a plinth and simple fillet. The shaft, including the base and capital, each of which is half a diameter, is generally eight diameters high, and is fluted like the Grecian. The capital has an astragal and neck under the ovolo, which has sometimes three small fillets projecting over each other, and sometimes another astragal and fillet. The ovolo should be a true quarter round. The abacus has a small ogee and fillet on its upper edge.

The architrave has less height than the Grecian, being only two-thirds of the frieze, which is equal in height to the cornice. In a few instances the architrave has two faces, but mostly only one.

The frieze has nothing peculiar to this mode; if plain, its metopes being, as before observed, square.

The cornice differs much from the Grecian, having its soffit flat, and the mutules square, with a square interval between them. The Grecian drops in the mutules generally appear in front, below the mutules; but the Roman do not, and are sometimes omitted; the drops also are of a different shape, being more complete cones.

The cymatium is often a cavetto, and sometimes a cyma recta, with an ogee under it. The mutules have a small ogee, which runs round them, and also round the face they are formed of; and under the mutules are an ovolo and small fillet, and the flat fillet which runs round the top of the triglyphs here belongs to the cornice, and not, as in the Grecian, to the frieze.

The Roman Doric is susceptible of much ornament, for in addition to the flutes, the guttæ of the triglyphs, and the roses in the soffit of the corona, the neck of the capital has sometimes eight flowers or husks placed round it, the ovolo carved, and the metopes in the frieze filled with alternate ox-skulls and pateræ, or other ornaments. In interior decorations, sometimes one or two of the mouldings of the cornice are enriched; but with all this ornament, the Roman Doric is far inferior, in real beauty, to the Grecian.

The Doric we have now described, and its rules, should rather be considered Italian than Roman; for it is in fact the Doric worked by modern Italian architects, rather than the Doric of ancient Rome, of which we have only one example, which is far from giving such a Doric as above described.

This example is the theatre of Marcellus, which has dentils in the cornice, and of which the corona

was so decayed even near 150 years back, as to give no trace of any thing but an indication of a mutule, which appears a little like a Grecian mutule. This theatre is considered to have been erected by Augustus, and it appears most probable that the portico of the Agora, at Athens, was erected about the same time; if so, it becomes a curious question, how and why the order should be so altered in Rome.

The first order of the Coliseum is a much later work, and is extremely poor in its combinations, but has a capital very much like the theatre of Marcellus, and its cornice has an uncut dentil face.

### Ionic Order.

As the Greeks and Romans differed much in their modes of working the Doric Order, so there was considerable difference in their execution of the Ionic, though by no means so great as in the former.

The distinguishing feature of this order is the capital, which has four spiral projections called volutes. These in Greece were placed flat on the front and back of the column, leaving the two sides of a different character, and forming a balustre; but this at the external angle producing a disagreeable effect, an angular volute was sometimes placed there, showing two volutes, one flat the other angular, to each exterior face, and a balustre to each interior; but this not forming a good combination, a capital was invented with four angular volutes, and the abacus with its sides hollowed out. This is called the *modern* Ionic capital. In the *ancient*, the list or spiral line of the volute runs along the face of the abacus, straight under the ogee; but in the modern, this list springs from behind the ovolo, and in the hollow of the abacus, which is an ovolo, fillet, and cavetto, is generally placed a flower. The abacus of the ancient capital has only a small ogee for its moulding.

There are examples at Athens of an astragal to the ancient Ionic capital below the volutes, leaving a neck



which is adorned with carvings, but these examples are rare.

The Ionic shaft, including the base, which is half a diameter, and the capital to the bottom of the volute generally a little more, is about nine diameters high.

The pedestal is a little taller, and more ornamented than the Doric.

The bases used to this order are very various; some of the Grecian examples are of one torus and two scotiæ, with astragals and fillets; others of two large tori and a scotia of small projection; but the attic base is very often used, and with an astragal added above the upper torus, makes a beautiful and appropriate base for the Ionic.

The cornices of this order may be divided into three divisions; 1st, the plain Grecian cornice; 2nd, the dentil cornice; 3d, the modillion cornice.

In the first, the architrave is of one or two faces; the frieze plain, and the cornice composed of a corona with a deep soffit, and the bedmould moulding hidden by the drip of the soffit, or coming very little below it. The cymatium generally a cyma recta, and ogee under it.

The second has generally two faces in the architrave, and the cornice, which is rather more than one-third of the height of the entablature, has a corona with a cyma recta and ogee for cymatium, and for bedmould a dentil face between an ovolo and ogee. The soffit of the corona is sometimes ornamented.

The third, or modillion entablature, has the same architrave, frieze, and cymatium of its cornice as the last, but under the soffit of the corona are placed modillions, which are plain, and surrounded by a small ogee; one must be placed over the centre of each column, and one being close to the return, makes a square pannel in the soffit at the corner, and between each modillion, which is often filled with a flower.

The bedmould below is generally an ovolo fillet and cavetto.

This modillion cornice is, in fact, as well as the capital, rather Italian than Roman, as the ancient examples have the dentil cornice; and in point of time, there may be some doubt, whether the modern Ionic capital is not rather a deduction from the Composite than the contrary; for the angular volute of Greece is not such a one as, if repeated, would make the modern Ionic capital. The alteration of this order is in many respects valuable, for although not equal in simplicity to the Grecian Ionic, yet it is so easily manageable, especially with a dentil cornice, as to be easily adapted to modern wants; and when executed on a large scale, the modillion cornice has a bold effect. The great difficulty in the Grecian Ionic is the return at the angle; it does not look well to have a column sideways in a range with others fronting, and this arrangement is so often wanted, and so ill attained by the Greek angular volute, that many times there is no alternative but the use of the modern capital.

It was once the custom to work the Ionic frieze projecting like a torus, thus giving an awkward weight to an order which ought to be light. The introduction of good Grecian models has driven out this impropriety, and much improved the present execution of the order, which is very beautiful, if well executed.

The Ionic shaft may be fluted in twenty-four flutes, with fillets between them; these flutes are semi-circular. This order may be much ornamented if necessary, by carving the ovolo of the capital, the ogee of the abacus, and one or two mouldings of both architrave and cornice; but the ancient Ionic looks extremely well without any ornament whatever.

Our Ionic examples are not so numerous as the Doric, nor so complete, several of them not being entirely figured without conjecture. They are :

The temple on the Illisus, at Athens.

The temples in the Acropolis, of Minerva Polias, and Erichtheus.

The aqueduct of Adrian, at Athens.

The temple of Apollo Didymeus, at Miletus.

The temple of Bacchus, at Teos.

The temple of Minerva Polias, at Priene.

The temple of Fortuna Virilis, at Rome.

Of these, for simplicity and elegance of composition, the now-destroyed temple on the Illissus, is pre-eminent; its volutes plain, but of excellent proportion, and it had an angular volute to the external capital; its base was in mouldings the attic, but the tori were large, and the scotia flat; there was a small astragal above the upper torus, and that torus was cut into small flutes. The entablature was very plain, having an architrave of one face only, a frieze plain, but which there is some reason to suppose was carved in some parts, and a corona with deep soffit, and for bedmould only an ogee, with a fillet above, and astragal below.

The temples in the Acropolis are small, but extremely rich, having many members carved. The cornice is the same as the last example, but the architrave is of three faces. There are three ranges of columns, and the capitals of each have minute differences, but they may all be described together: they have an ornamented neck and astragal below the volutes; the fillets of the volutes are double, thus making the volute much more elaborate, though not more beautiful; the bases are enriched with carvings, and the columns fluted; the bases are nearly those of the last example, but want the astragal. Of these examples, the architraves have a small projection from the top of the column, though not near so much as the Doric.

The aqueduct of Adrian is plain, but of good composition; it has a good volute, an architrave of two faces, and a small projection in front of the column; a plain frieze, and a good plain dentil cornice.

The temples of Minerva Polias, at Priene, and Apollo, at Miletus, have a base which is curious, but



by no means deserving of imitation; it consists of a large torus, resting on two scotiæ, which are divided from it, and from each other and the plinth, by two astragals at each division. This base gives the column so unsteady an appearance, that it spoils an otherwise beautiful order.

The temple of Bacchus, at Teos, has an attic base with an astragal added, and a cornice with dentils of of greater projection than usual. These three last examples have their volutes smaller than those of Athens, which takes much from the grandeur of the order.

The temple of Fortuna Virilis, at Rome. This example is far inferior to those we have before noticed. The Romans seem to have had a singular predilection, particularly in their declining works, for very large fillets, and it is abundantly shown in this edifice, where the fillet of the tenia of the architrave is very nearly as large as the ogee under it, and larger than one face of the architrave; this, though the capital is pretty good, spoils the order, and the cornice is poor from the trifling appearance of the corona. The base is the attic of very good proportion.

The temple of Concord, at Rome, is figured by *Desgodets*, but it is only remarkable for its deformity, and having an appearance of the modern Ionic. The capitals have angular volutes, but under the usual ovolo and astragal is a cyma recta, enriched with leaves, and a large astragal and fillet. The entablature is of a very poor character, and has small dentils and large plain modillions. The base is of two tori divided by two scotiæ, which are separated by a fillet. In this example, the fillet on the bottom of the shaft is nearly as large as the upper torus.

## Corinthian Order.

This order originated in Greece, and the capital is said to have been suggested by observing a tile placed on a basket left in a garden, and round which sprung up an acanthus. All the other orders have, in various countries and situations, much variety; but the Corinthian, though not without slight variations, even in the antique, is much more settled in its proportions, and its greater or less enrichment is the principal source of variety.

The capital is the great distinction of this order; its height is more than a diameter, and consists of an astragal, fillet and apophyges, all of which are measured with the shaft, then a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a third row of leaves supports eight small open volutes, four of which are under the four horns of the abacus, and the other four, which are sometimes interwoven, are under the central recessed part of the abacus, and have over them a flower or other ornament. These volutes spring out of small twisted husks placed between the leaves of the second row, and which are called *caulicoles*. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic. There are various modes of indenting the leaves, which are called, from these variations, *acanthus*, *olive*, &c. The column, including the base of half a diameter, and the capital, is about ten diameters high.

Of the Corinthian capital, although the best examples have all some trifling difference, principally in the raffling of the leaves, and the connexion of the central small volutes; yet there is one capital so different from the others that it deserves some remark, more especially as it has been lately introduced into some considerable edifices. This capital is that of the circular temple at Tivoli, called by some a temple of Vesta, by others the Sybils' temple. In this capital the angular volutes are large, so much so as to give the capital the

air of a Composite, till more minutely examined; it is however a real Corinthian, for it has central volutes, though they are small, and formed out of the stalks themselves, and not as in the ordinary capital rising from them. Its great beauty, however, is the very bold manner of raffling the leaves, which gives it a very different appearance from the other capitals, and one which, in particular circumstances, may make it valuable. The flower over the centre volutes, is very different from the common one, and much larger.

If a pedestal is used, it should have several mouldings, some of which may, if necessary, be enriched. The base may be either an attic base, or with the addition of three astragals, one over each torus, and one between the scotia and upper torus; or a base of two tori and two scotiæ, which are divided by two astragals, and this seems the most used to the best examples; one or two other varieties sometimes occur.

The entablature of this order is very fine. The architrave has mostly two or three faces, which have generally small ogees or beads between them,

The frieze is flat, but is often joined to the upper fillet of the architrave by an apophyges

The cornice has both modillions and dentils, and is usually thus composed; above the corona is a cymatium, and small ogee; under it the modillions, whose disposition, like the Ionic, must be one over the centre of the column, and one close to the return of the cornice.

These modillions are carved with a small balustre front, and a leaf under them; they are surrounded at the upper part by a small ogee and fillet, which also runs round the face they spring from. Under the modillions is placed an ovolo, and then a fillet and the dentil face, which is often left uncut in exterior work. Under the dentils are a fillet and ogee. In some cases this order is properly worked with a plain cornice, omitting the modillions, and leaving the dentil face uncut.

The enrichments of this order may be very considerable; some of the mouldings of the pedestal and base may be enriched; the shaft may be fluted, as the Ionic, in twenty-four flutes, which may be filled one-third high by staves, which is called *cabling* the flutes; the small mouldings of the architrave, and even some of its faces, and several mouldings of the cornice, may be enriched; the squares in the soffit of the corona pannelled and flowered, and the frieze may be adorned with carvings. But though the order will bear all this ornament without overloading it, yet, for exteriors, it seldom looks better than when the capitals and the modillions are the only carvings.

The principal Corinthian examples are in Rome; there are, however, some Grecian examples, which we shall first notice:

A portico, at Athens.

The arch of Adrian, at Athens.

The Incantada, at Salonica.

A temple at Jackly, near Mylassa.

Of these, the first has an entablature, which is almost exactly that which has been generally used for the Composite; the others have all dentil cornices, without modillions. In two examples, the horns of the abacus, instead of being cut off as usual, are continued to a point, which gives an appearance of weakness to the capital. The bases are mostly attic, with an additional astragal, and at Jackly the tori are carved.

The temple of Vesta, at Tivoli, has the capital noticed above; its entablature is simple, with an uncut dentil face, and the frieze carved in festoons. The astragal, under the capital, has a fillet above, as well as below, and the base has a fillet under the upper torus omitted. The flutes are stopt square, and not as usual rounded at the ends.

The remain, called the frontispiece of Nero, has the complete block entablature, usually called Composite. The capitals good, with attic base, and the whole of good character.



The temple of Vesta, at Rome,  
 The Basilica of Antoninus, and  
 The temple of Mars the Avenger,  
 are all incomplete; the first has pointed horns, and  
 the two first the attic base.

The temple of Antoninus and Faustina, and  
 The portico of Severus,  
 have both a cornice with dentil face only, and uncut;  
 the first an attic base.

The baths of Dioclesian have a good entablature, and  
 the attic base; some of the capitals are Composite.

The forum of Nerva,  
 The inner order of the Pantheon,  
 The outer order of the Pantheon,  
 The temple called Jupiter Tonans, and  
 The temple called Jupiter Stator,  
 are all excellent, and beautiful in their proportions and  
 execution; the fillets small, and the order much  
 enriched. The forum of Nerva, and the temple of  
 Jupiter Tonans, have no bases visible; the others have  
 the real Corinthian base with two scotiæ. The last may  
 be considered the best existing model of Corinthian;  
 it is one of the most enriched, and nothing can better  
 stamp its value than a minute and rigorous examina-  
 tion of it with any of the other examples.

These are only a part of the antique remains of this  
 order, but they are the best known, and may be  
 sufficient to induce the student to examine every  
 example for himself.

It will not be right to quit this order without  
 adverting to two stupendous magazines of it, the ruins  
 of Balbec and Palmyra; but although they are worth  
 examining as matters of curiosity, they are of com-  
 paratively little value; however rich, they contain  
 much of the faulty and crowded detail of the later  
 Roman work, and to what extent this was carried in  
 very great Roman works, the best evidence is the  
 palace of Dioclesian, at Spalatro, where, amidst a  
 profusion of ornament, we meet with great poverty

of composition, and combinations of mouldings so barbarous as to lead to a degree of astonishment, how they could be executed by persons before whose eyes were existing such examples as Rome even now contains. In the decline of the Roman empire, it became a fashion to remove columns; there are therefore in Rome, many edifices with a variety of valuable columns erected without their own entablature; and Constantine, in the church of St. Paul without the walls, began the Norman arrangement by springing arches off the columns without an entablature, and carrying up the wall to the clerestory windows, with little or no projection; thus annihilating the leading feature of the orders—a bold cornice.

### Composite Order.

The Romans are said to have formed this order by mixing the Corinthian and Ionic capitals; like the Corinthian, the capital is its principal distinction. This is of the same height as the Corinthian, and it is formed by setting, on the two lower rows of the leaves of the Corinthian capital, the modern Ionic volutes, ovolo, and abacus. The small space left of the bell is filled by caulicoles, with flowers, and the upper list of the volute is often flowered.

From the great variety of capitals which are not Corinthian, (for it seems most commodious to term those only Corinthian which have four volutes in each face, or rather eight sets round the capital; four at the angles and four in the centre,) it may seem at first difficult to say what should be called *Composite*, and what considered as merely a *Composed order*; but there appears an easy way of designating the real Composite capital, viz. that of considering the Ionic volute, and the Ionic ovolo and astragal under the abacus, as essential parts; for this ovolo and astragal not existing in Corinthian capitals, forms a regular distinction between the two.

The column is of the same height as the Corinthian, and the pedestal and base differ very little from those of that order, the pedestal being sometimes a little plainer, and the base having an astragal or two less.

The entablature mostly used with this order is plainer than the Corinthian, having commonly only two faces to the architrave, the upper mouldings being rather bolder; and the cornice is different, in having, instead of the modillion and dentil, a sort of plain double modillion, consisting of two faces, the upper projecting farthest, and separated from the lower by a small ogee; under this modillion is commonly a large ogee, astragal, and fillet. The assumption of this entablature for the Composite is rather Italian than Roman, for the examples of Composite capitals in Rome have other entablatures, and this is found with Corinthian capitals; but we must suppose that Palladio and Scammozzi, who both give this cornice to the Composite, had some authority on which they acted, and considering the great destruction of ancient buildings for their columns, this is not improbable.

A plain cornice, nearly like that used to the Corinthian order, is sometimes used to this order, and also a cornice with the modillions bolder, and cantalivers under them in the frieze.

This order may be enriched in the same manner as the Corinthian.

The Composite examples we have to notice are few, and these are,

The temple of Bacchus,

The arch of Septimus Severus, and

The arch of the Goldsmiths.

These are all at Rome, and all have an attic base; they have all large fillets. The first entablature is plain, and has no dentil face; the second has a dentil face cut, as has the third, but the latter has an awkward addition of a second ogee under the dentils, apparently taken out of the frieze, which is thus made very small.

The baths of Dioclesian:—this example is placed in the same room with Corinthian columns; it has an attic base, and the Corinthian entablature.

The arch of Titus:—this example has a real Corinthian base and entablature; in short, it has nothing Composite but the capital.

On the whole, an attentive examination of the subject will lead us rather to discourage the use of this order than otherwise; it cannot be made so elegant an order as the Corinthian, and can only be wanted when columns are to be in two ranges; and then the capital of the temple of Vesta, at Tivoli, affords a sufficient alteration of the Corinthian.



Having gone through the forms and distinctions of the orders, it is proper to say, that, even in Greece and Rome, we meet with specimens whose proportions and composition do not agree with any of them. These are comprised under the general name of *Composed orders*, and though some are beautiful as small works, scarcely any of the ancient ones are worthy of imitation in large buildings. Of these composed orders we have two examples in the Pantheon, one in the columns of an altar, and the other in the pilasters of the attic: they have both dentil cornices, with an uncut face; the first has angular Corinthian volutes, and none in the centres, and water leaves instead of raffled leaves under the volutes; the other has no real volutes, but a scroll-work gives the appearance of them, and this capital is only fitted for pilasters. Modern composition has run very wild, and produced scarcely any thing worth prolonging by description. There was, however, one attempt of a singular kind, made some years since by an architect at Windsor, who published a magnificent treatise, and executed one colonnade and a few door-cases in and near Windsor. This was H. Emlyn, who conducted the restoration of St. George's chapel. His



order, he says, was first brought into his mind by the twin trees in Windsor forest. He makes an oval shaft rise about one-fourth of its height, and then two round shafts spring from it, close to each other, and the diminution affords space for two capitals, which have volutes, and instead of leaves, feathers like the caps of the knights of the garter. His entablature has triglyphs, and his cornice mutules. The triglyphs are ostrich feathers, the guttæ acorns, and the metopes are filled with the star of the garter.

To conceal the awkward junction of the two columns to the lower part, an ornament is placed there, which is a trophy with the star of the garter in the centre.

It is obvious that this order must be extremely unmanageable, as it is difficult, and indeed almost impossible to make a good angle column, and if its entablature is proportioned to the diameter of one column, it will be too small; if to the whole diameter it will be too heavy, and a mean will give the capitals wrong; so that in any shape some error arises. In the colonnade above mentioned, the entablature is so light as to appear preposterous. This attempt is not generally known, as the book was very expensive, and the colonnade at a distance from a public road; but it deserves consideration, because, though the idea was new, its execution seems completely to have failed, and indeed in large designs, no composed order has ever yet appeared that can come into competition with a scrupulous attention to those excellent models of Greece and Rome, now, through the effects of graphic art, happily so familiar to almost every English architect.

There are a few small buildings in and near Athens, which, though not coming within any of the orders precisely, are yet so beautiful in some of their parts, as to require express notice. These are,

The Choragic monument of Thrasyllus,

The octagon tower of Andronicus Cyrrhestes, called the temple of the Winds,

The Choragic monument of Lysicrates, called the lantern of Demosthenes, and

The temple of Pandrosus.

The first is now merely a face, its intervals being walled up, but was originally the front of a cavern, and consists of an entablature supported by three antæ, and covered by an attic lowered in the middle, on which is a statue in a sitting posture. The mouldings of the antæ are such as are used in Doric buildings, and the architrave is capped by a plain fillet, with a small fillet, and guttæ below; the guttæ are continued along with an interval about equal to each drop. The frieze contains eleven wreaths of laurel, and the cornice and attic mouldings are plain but very good.

The whole of this monument is so simple, yet possesses so beautiful a character as to render it worthy of very attentive study.

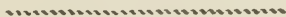
The temple of the Winds is chiefly valuable for its sculpture; it had two door-ways of a composed order, and in the interior is a small order of a Doric, of very inferior proportions, which rises to the support of the roof from a plain string, below which are two cornices or rather tablets. The roof is of marble cut into the appearance of tiles. The outside walls are plain, with an entablature, and a string below, forming a sort of frieze, on which are the figures of the winds. On the whole, this monument is rather curious than beautiful.

The lantern of Demosthenes. This is one of the most beautiful little remains of antiquity existing. The whole height is but thirty-four feet, and its diameter eight feet. It is a circular temple, with six engaged columns standing on a basement, nearly as high as the columns, and nearly solid. The capitals, though not like most Corinthian capitals, are very beautiful. The frieze is sculptured, and instead of a

cymatium to the cornice, is an ornament of honey-suckles, and above that on the roof, which is beautifully carved in leaves, is a line of a waved projecting ornament; on the top is a vase, or rather the base of a tripod. Our limits will not admit of particularizing all the singularities of this delicate building, but it well deserves study and imitation.

The temple of Pandrosus is a building with Caryatidæ, or figures instead of columns; they have each a capital of an ornamented square abacus, and ovolo carved. The entablature has no frieze, but an architrave of three faces, the uppermost of which has plain circles for ornament, and joins the cornice, which is a dentil cornice, large, and of good mouldings. The statues are good, and stand upon a continued pedestal of two-thirds their own height; and there are two antæ which descend through the pedestal, and the entablature is rather proportioned to these antæ than the Caryatidæ. Many of the mouldings are enriched, and indeed the whole of this curious building, which comprises the temples of Eryctheus, Minerva Polias, and Pandrosus, is a fruitful source of most delicate enrichment.

In this essay it has by no means been intended to mention every valuable remaining example; all that has been aimed at, is to give a general view of those remains which must be considered as standards, and to excite in the pupil that persevering attention to the best models, which is the only way of arriving at a complete knowledge of these very interesting sources of architectural science.



*Description of the Plates of Grecian Architecture.*

## PLATE I.

The Tuscan order without a pedestal, having all its parts, and their members divided, with the names.

The various kinds of what are usually considered simple mouldings, with their names, and a portion of an arch with an architrave springing from an impost.

## PLATE II.

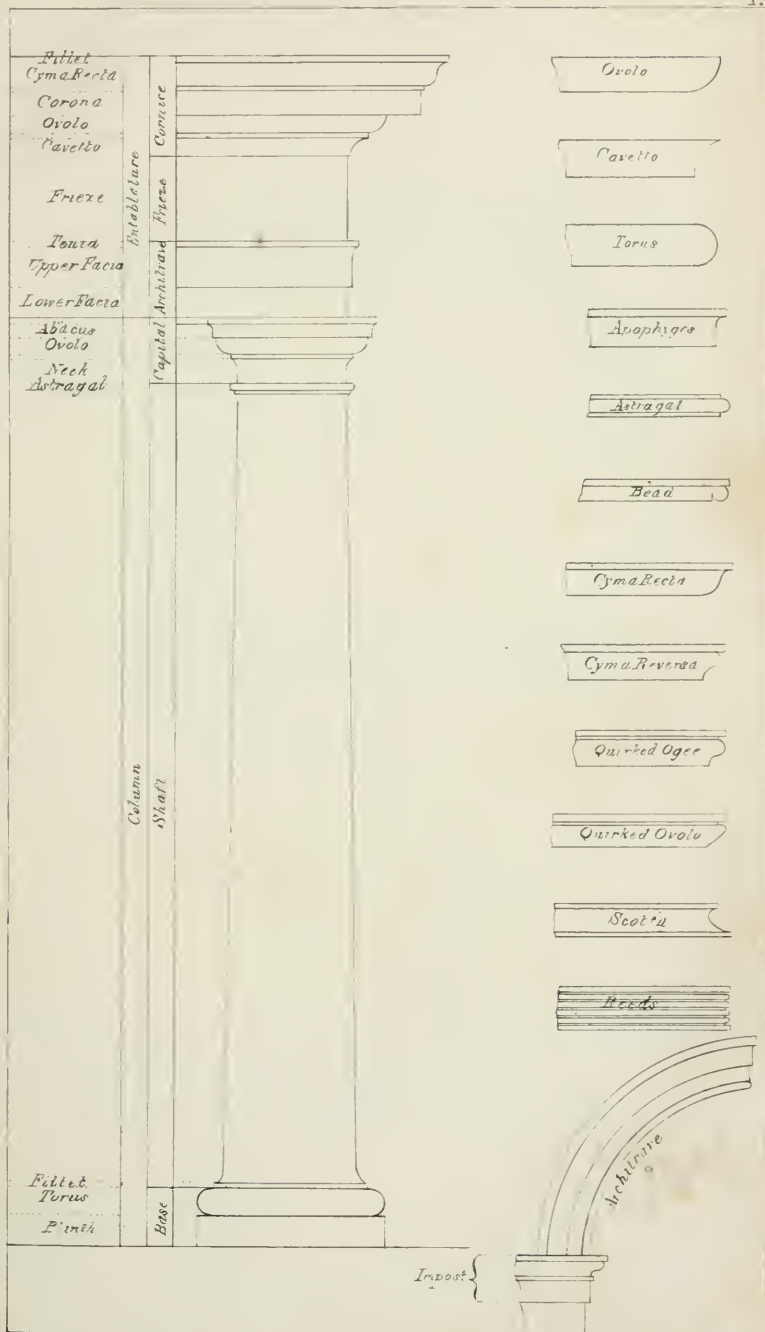
Outlines of the Grecian Doric, Ionic and Corinthian. The Grecian Doric nearly accords with the best Athenian examples, but on this scale the minute parts cannot be shown of their exact size, particularly the fillets of the capital. The Ionic Order is that of the Ionic Temple on the Ilyssus, but not allowing the introduction of some delicate ornaments.

The Corinthian is from perhaps the only really Greek Corinthian capital remaining, that of the Choragic monument of Lysicrates, or Lantern of Demosthenes, with the crowning ornament peculiar to it.

## PLATE III.

This plate exhibits the whole five orders as generally worked by the Romans and Italians. In the Tuscan there is a slight variation from the example in plate 1. The Doric is the order as worked by Palladio and most of the Italian architects, and which has been much used in England, though there is no *one* ancient Roman example exactly like it. The same remark applies to the Ionic order as here given: there being no ancient Roman remain that is not somewhat different.

The Composite capital is shewn as in ancient Roman examples; likewise the entablature, which differs in some points from the Composite entablature commonly used in England, and which was so at Rome with Corinthian capitals. The Corinthian here given is from that best of Roman examples, the three columns considered the remains of the Temple of Jupiter Stator, omitting, of necessity, various minute and delicate carved ornaments.







*Doric*



*Simple on the figure*



*More ornate of the figure*

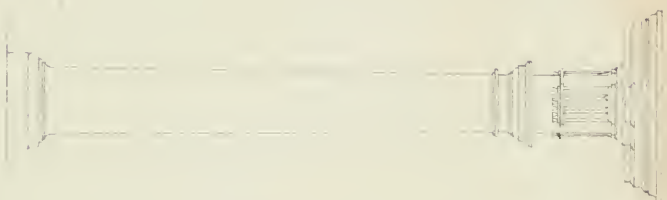




# ROMAN.



*Tuscan.*



*Doric.*



*Ionic.*



*Composite.*



*Corinthian.*



## ENGLISH ARCHITECTURE.

IN a work like the present, there will be little propriety in a lengthened disquisition on the origin of this mode of building; we shall therefore proceed to the detail of those distinctions, which, being once laid down with precision, will enable persons of common observation to distinguish the difference of age and style in these buildings, as easily as the distinctions of the Grecian and Roman orders.

It may, however, be proper here to offer a few remarks on the use of the term English, as applied to that mode of building usually called the Gothic, and by some the pointed architecture. Although, perhaps, it might not be so difficult as it has been supposed to be, to show that the English architects were, in many instances, prior to their continental neighbours, in those advances of the styles about which so much has been written, and so little concluded; it is not on that ground the term is now used, but because, as far as the author has been able to collect from plates, and many friends who have visited the Continent, in the edifices there, (more especially in those parts which have not been at any time under the power of England,) the architecture is of a very different character from that pure simplicity and boldness of composition which marks the English buildings. In every instance which has come under the author's notice, a mixture, more or less exact or remote, according to circumstances, of Italian composition, in some parts or other, is present; and he has little doubt that a *very* attentive observation of the continental buildings called Gothic, would enable an architect to lay down the regulations of French, Flemish, Spanish, German, and Italian styles, which were in use at the time when the English flourished in England.

On the origin of the pointed arch, about which, perhaps, there may be now more curiosity than ever,

from the numerous accounts given by travellers of apparently very ancient pointed arches in Asia, Africa, and various parts of the Continent; it will, doubtless, be expected that something should be said; and what is necessary may be said in a few lines. To say nothing on the impossibility, as far as at present appears, of fixing an *authentic* date to those, which if dated, might be of the most importance, there appears little difficulty in solving the problem, if the practical part of building is considered at the same time with the theoretical. Intersecting arches were most likely an early, and certainly a very widely-spread mode of embellishing Norman buildings, and some of them were constructed in places, and with stones, requiring centres to turn them on, and the construction of these centres must have been by something equivalent to compasses: thus, even supposing (which could hardly have been the case) that the arches were constructed without a previous delineation, the centres would have led to the construction of the pointed arch; and when once formed, its superior lightness and applicability would be easily observed. To this remark it may be added, that the arches necessarily arising in some parts from Norman groining would be pointed.—A careful examination of a great number of Norman buildings will also lead to this conclusion—that the style was constantly assuming a lighter character, and that the gradation is so gentle into Early English, that it is difficult, in some buildings, to class them, so much have they of both styles: the same may be said of every advance; and this seems to be a convincing proof that the styles were the product of the gradual operations of a general improvement, guided by the hand of genius, and not a foreign importation.

During the eighteenth century, various attempts, under the name of Gothic, have arisen in repairs and rebuilding ecclesiastical edifices, but these have been little more than making clustered columns and pointed windows, every real principle of English architecture

being, by the builders, either unknown or totally neglected.

English architecture, may be divided into four distinct periods, or styles, which may be named,

1st, the Norman style,

2nd, the Early English style,

3rd, the Decorated English style, and

4th, the Perpendicular English style.

The dates of these styles we shall state hereafter, and it may be proper to notice, that the clear distinctions are now almost entirely confined to churches; for the destruction and alteration of castellated buildings have been so great, from the changes in the modes of warfare, &c. that, in them, we can scarcely determine what is original and what addition.

Before we treat of the styles separately, it will be necessary to explain a few terms which are employed in describing the churches and other buildings which exemplify them.

Most of the ancient ecclesiastical edifices, when considered complete, were built in the form of a cross, with a tower, lantern, or spire erected at the intersection. The interior space was usually thus divided:

The space westward of the cross, is called the *nave*.

The divisions outward of the piers, are called *aisles*.

The space eastward of the cross, is generally the *choir*.

The part running north and south, is called the *cross* or *transept*.

The choir is generally enclosed by a *screen*, on the western part of which is usually placed the organ.

The choir, in cathedrals, does not generally extend to the eastern end of the building, but there is a space behind the altar, usually called the *lady chapel*.

The choir is only between the piers, and does not include the side aisles, which serve as passages to the lady chapel, altar, &c.

The transept has sometimes *side aisles*, which are often separated by screens for chapels.

*Chapels* are attached to all parts, and are frequently additions.

The aisles of the nave are mostly open to it, and in cathedrals both are generally without pews.

In churches not collegiate, the eastern space about the altar is called the *chancel*.

To the sides are often attached small buildings over the doors, called *porches*, which have sometimes vestries, schools, &c. over them.

The *font* is generally placed in the western part of the nave, but in small churches its situation is very various. In a few churches a building like a chapel has been erected over the font, or the font set in it.

In large churches, the great doors are generally either at the west end, or at the end of the transepts, or both; but in small churches, often at the sides.

To most cathedrals are attached a *chapter-house* and *cloisters*, which are usually on the same side.

The *chapter-house* is often multangular.

The *cloisters* are generally a quadrangle, with an open space in the centre; the side to which is a series of arches, originally often glazed, now mostly open. The other wall is generally one side of the church or other buildings, with which the cloisters communicate by various doors. The cloisters are usually arched over, and formed the principal communication between the different parts of the monastery, for most of the large cross churches have been monasteries.

The lady chapel is not always at the east end of the choir; at Durham it is at the west end of the nave, at Ely on the north side.

The choir sometimes advances westward of the cross, as at Westminster.

The walls in the interior, between the arches, are *piers*.

Any building above the roof may be called a *steeple*. If it be square-topt, it is called a *tower*.

A tower may be round, square, or multangular. The tower is often crowned with a spire, and some-



times with a short tower of light work, which is called a *lantern*. An opening into the tower, in the interior, above the roof, is also called a lantern.

Towers, of great height in proportion to their diameter, are called *turrets*; these often contain staircases, and are sometimes crowned with small spires.

Large towers have often turrets at their corners, and often one larger than the others, containing a staircase; sometimes they have only that one.

The projections at the corners, and between the windows, are called *buttresses*, and the mouldings and slopes which divide them into stages, are called *set-offs*.

The walls are crowned by a *parapet*, which is straight at the top, or a *battlement* which is indented; both may be plain, or sunk pannelled, or pierced.

In castellated work, the battlement sometimes projects, with intervals for the purpose of discharging missiles on the heads of assailants; these openings are called *machicolations*.

Arches are round, pointed, or mixed :

A *semi-circular arch* has its centre in the same line with its spring.

A *segmental arch* has its centre lower than the spring.

A *horse-shoe arch* has its centre above the spring.

*Pointed arches* are either *equilateral*—described from two centres, which are the whole breadth of the arch from each other, and form the arch about an equilateral triangle; or *drop arches*, which have a radius shorter than the breadth of the arch, and are described about an obtuse-angled triangle; or *lancet arches*, which have a radius longer than the breadth of the arch, and are described about an acute-angled triangle.

All these pointed arches may be of the nature of segmental arches, and have their centres below their spring.

*Mixed arches* are of three centres, which look nearly like elliptical arches; or of four centres, commonly



called the *Tudor arch*; this is flat for its span, and has two of its centres in or near the spring, and the other two far below it.

The *ogee* or *contrasted arch* has four centres; two in or near the spring, and two above it and reversed.

The spaces included between the arch and a square formed at the outside of it, are called *spandrells*, and are often ornamented.

Windows are divided into lights by *mullions*.

The ornaments of the divisions at the heads of windows, &c. are called *tracery*. Tracery is either *flowing*, where the lines branch out into the resemblance of leaves, arches, and other figures; or *perpendicular*, where the mullions are continued through in straight lines.

The horizontal divisions of windows and pannelling, are called *transoms*.

The parts of tracery are ornamented with small arches and points, which are called *featherings* or *foliations*, and the small arches *cusps*; and according to the number in immediate connexion, they are called *trefoils*, *quatrefoils*, or *cinquefoils*.

The cusps are sometimes again feathered, and this is called *double feathering*.

*Tablets* are small projecting mouldings, or strings, mostly horizontal.

The tablet at the top, under the battlement, is called a *cornice*, and that at the bottom a basement, under which is generally a thicker wall.

The tablet running round doors and windows, is called a *dripstone*, and if ornamented, a *canopy*.

*Bands* are either small strings round shafts, or a horizontal line of square, round, or other pannels, used to ornament towers, spires, and other works.

*Niches* are small arches, mostly sunk in the wall, often ornamented very richly with buttresses and canopies, and frequently containing statues.

A *corbel* is an ornamented projection from the wall.

to support an arch, niche, beam, or other apparent weight, and is often a head or part of a figure.

A *pinnacle* is a small spire, generally with four sides, and ornamented; it is usually placed on the tops of buttresses, both external and internal.

The small bunches of foliage ornamenting canopies and pinnacles, are called *crockets*.

The larger bunches on the top are called *finials*, and this term is sometimes applied to the whole pinnacle.

The seats for the dean, canons, and other dignitaries, in the choirs of collegiate churches, are called *stalls*.

The bishop's seat is called his *throne*.

The ornamented open work over the stalls, and in general any minute ornamental open work, is called *tabernacle work*.

In some churches, not collegiate, there yet remains a screen, with a large projection at the top, between the nave and chancel, on which was anciently placed certain images; this was called the *rood loft*.

Near the entrance door is sometimes found a small niche, with a basin which held, in catholic times, their holy water; these are called *stoups*.

Near the altar, or at least where an altar has once been placed, there is sometimes found another niche, distinguished from the stoup by having a small hole at the bottom to carry off water; it is often double, with a place for the bread.

On the south side, at the east end of some churches, are found stone stalls, either one, two, three, or sometimes more, of which the uses have been much contested.

Under several large churches, and some few small ones, are certain vaulted chapels, these are called *crypts*.

In order to render the comparison of the different styles easy, we shall divide the description of each into the following sections:

Doors,

Windows,

Arches,  
 Piers,  
 Buttresses,  
 Tablets,  
 Niches, and ornamental arches, or pannels,  
 Ornamental carvings,  
 Steeples, and  
 Battlements, roofs, fronts, and porches.

We shall first give, at one view, the date of the styles, and their most prominent distinctions, and then proceed to the particular sections as described above.

1st, the *Norman style*, which prevailed to the end of the reign of Henry II, in 1189; distinguished by its arches being generally semi-circular; though sometimes pointed, with bold and rude ornaments. This style seems to have commenced before the conquest, but we have no remains *really known* to be more than a very few years older.

2nd, the *Early English style*, reaching to the end of the reign of Edward I, in 1307; distinguished by pointed arches, and long narrow windows, without mullions; and a peculiar ornament, which, from its resemblance to the teeth of a shark, we shall hereafter call the toothed ornament.

3d, *Decorated English*, reaching to the end of the reign of Edward III, in 1377, and perhaps from ten to fifteen years longer. This style is distinguished by its large windows, which have pointed arches divided by mullions, and the tracery in flowing lines forming circles, arches, and other figures, not running perpendicularly; its ornaments numerous, and very delicately carved.

*Perpendicular English.* This is the last style, and appears to have been in use, though much debased, even as far as to 1630 or 1640, but only in additions. Probably the latest whole building is not later than Henry the VIII. The name clearly designates this style, for the mullions of the windows, and the ornamental pannellings, run in perpendicular lines,

and form a complete distinction from the last style; and many buildings of this are so crowded with ornament, as to destroy the beauty of the design. The carvings are generally very delicately executed.

It may be necessary to state, that though many writers speak of Saxon buildings, those which they describe as such, are either known to be Norman, or are so like them, that there is no real distinction. But it is most likely, that in some obscure country church, some *real* Saxon work of a much earlier date may exist; hitherto, however, none has been ascertained to be of so great an age.

Without venturing to fix a date to either, it will be proper here to mention two towers which have hitherto been very little noticed, and yet are of very singular construction; the first is, that of the *old* church, St. Peter's, at Barton, in Lincolnshire; this is a short thick tower, with very thick walls, originally of three stages; the two lower of which are ornamented by perpendicular stripes of stone, projecting from the face of the wall, and near the top of each stage breaking into arches; the lower set of arches semi-circular, and the perpendicular lines springing from a stone set on the top of the arch; the second set are straight-lined arches, and run up to a flat string or tablet, on which is the third plain stage, with only two small arches, (if so they may be called,) as in the second stage. On the top of these three stages is one evidently early Norman, having a regular double Norman window in it, with a shaft and capital in the middle; this stage being clearly Norman, it is evident, the substructure must be of an earlier date; and in the second stage of the lower part is also a double window, with round arches, and divided by something (evidently original, for there are two) exactly resembling a rude balustre; all this arrangement is so different from Norman work, that there seems a probability it may be real Saxon; and it should be noted, that the other, or *new* church, St. Mary's, stands within 150 yards of

the old church, and is principally a Norman building, with an Early English tower, and a chancel of the same ; and a very early Decorated east window, which, of course, renders it necessary to go back to the conquest at least, for the date of the old one. The other tower is that of Clapham church, in Bedfordshire ; and this is principally remarkable for the extreme simplicity and rudeness of its construction. It consists of a square tower, without buttress or tablet, about three squares high, with a rude round arch door, and above it two heights of small round arched windows ; above this part of the tower, with a plain set-off, inwards is a Norman portion, with a Norman window divided into two by a central shaft, plain, and of early character ; this part is surmounted by a cornice and battlement of later date.

We shall now begin to trace the first or Norman style, and first of

### NORMAN DOORS.

There seems to have been a desire in the architects who succeeded the Normans, to preserve the doors of their predecessors, whence we have so many of these noble, though, in most cases, rude efforts of skill remaining. In many small churches, where all has been swept away, to make room for alterations, even in the perpendicular style, the Norman door has been suffered to remain. The arch is semi-circular, and the mode of increasing their richness, was by increasing the number of bands of moulding, and, of course, the depth of the arch. Shafts are often used, but not always, and we find very frequently, in the same building, one door with shafts, and one without. When shafts are used, there is commonly an impost moulding above them, before the arch mouldings spring. These mouldings are generally much ornamented, and the wave or zigzag ornament, in some of its diversities, is almost universal, as is a large round moulding, with heads on the outer edge, partly pro-



jecting over this moulding. There are also mouldings with a series of figures enclosed in a running ornament; and at one church at York, these figures are the zodiacal signs. The exterior moulding often goes down no lower than the spring of the arch, thus forming an apparent dripstone, though it does not always project so as really to form one. The door is often square, and the interval to the arch filled with carvings. Amongst the great variety of these doors in excellent preservation, Iffley church, near Oxford, is perhaps the best specimen, as it contains three doors, all of which are different; and the south door is nearly unique, from the flowers in its interior mouldings. South Ockenden church, in Essex, has also a door of uncommon beauty of design, and elegance of execution. Ely, Durham, Rochester, Worcester, and Lincoln cathedrals, have also fine Norman doors. In these doors, almost all the ornament is external, and the inside often quite plain.

Almost every county in England contains many Norman doors; they are very often the only part which patching and altering has left worth examining, and they are remarkably varied, scarcely any two being alike. In delicacy of execution, and intricacy of design, the College Gate, at Bristol, seems equal, if not superior, to most; and indeed is so well worked, that some persons have been inclined to ascribe it to a later date; but an attentive examination of many other Norman works will show designs as intricate, where there can be no doubt of the date.

#### NORMAN WINDOWS.

The windows, in this style, are diminutive doors as to their ornaments, except that, in large buildings, shafts are more frequent, and often with plain mouldings. The size of these windows is generally small, except in very large buildings; there are no mullions, but a double window divided by a shaft, is not

uncommon. In small rich churches, the exterior is often a series of arches, of which a few are pierced, as windows, and the others left blank. The arch is semicircular, and if the window is quite plain, has generally sloped sides, either inside or out, or both. The proportions of the Norman windows are generally those of a door, and very rarely exceed two squares in height of the exterior proportions, including the ornaments.

The existing Norman windows are mostly in buildings retaining still the entire character of that style; for in most they have been taken out, and others of later styles put in, as at Durham, and many other cathedrals.

There are still remaining traces of a very few circular windows of this style; the west window at Iffley was circular, but it has been taken out; there is one in Canterbury cathedral, which seems to be Norman; and there is one undoubtedly Norman at Barfreton, rendered additionally singular by its being divided by grotesque heads, and something like mullions, though very rude, into eight parts.

There seems to have been little if any attempt at feathering or foliating the heads of Norman doors or windows.

### NORMAN ARCHES.

The early Norman arches are semi-circular, and in many instances this form of the arch seems to have continued to the latest date, even when some of the parts were quite advanced into the next style; of this the Temple church is a curious instance; here are piers with some of the features of the next style, and also pointed arches with a range of intersecting arches, and over this, the old round-headed Norman window. But though the round arch thus continued to the very end of the style, the introduction of pointed arches must have been much earlier, for we find intersecting arches in buildings of the purest Norman, and whoever con-



structed them, constructed pointed arches; but it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas. Kirkstall and Buildwas abbeys, have all their exterior round arches, but the nave has pointed arches in the interior. There are some Norman arches so near a semi-circle as to be only just perceptibly pointed, and with the rudely carved Norman ornaments.

There are a few Norman arches of very curious shape, being more than a semi-circle, or what is called a horse-shoe, and in a few instances a double arch. These arches are sometimes plain, but are much oftener enriched with the zigzag, and other ornaments peculiar to this style.

#### NORMAN PIERS.

These are of four descriptions, 1st, The round massive columnar pier, which has sometimes a round, and sometimes a square capital; they are generally plain, but sometimes ornamented with channels in various forms, some plain zigzag, some like network, and some spiral. They are sometimes met with but little more than two diameters high, and sometimes are six or seven.

2d, A multangular pier, much less massive, is sometimes used, generally octagonal, and commonly with an arch more or less pointed.

3d, The common pier with shafts; these have sometimes plain capitals, but are sometimes much ornamented with rude foliage, and occasionally animals. The shafts are mostly set in square recesses.

4th, A plain pier, with perfectly plain round arches, in two or three divisions.

In some cases, the shafts are divided by bands, but the instances are not many.

## NORMAN BUTTRESSES.

These require little description; they are plain, broad faces, with but small projection, often only a few inches, and running up only to the cornice tablet, and there finishing under its projection. Sometimes they are finished with a plain slope, and in a few instances are composed of several shafts. Bands or tablets running along the walls, often run round the buttresses. There are, however, in rich buildings, buttresses ornamented with shafts at the angles, and in addition to these shafts, small series of arches are sometimes used; occasionally a second buttress, of less breadth, is placed on the outside of the broad flat one.

## NORMAN TABLETS.

In treating of tablets, that which is usually called the cornice, is of the first consideration; this is frequently only a plain face of parapet, of the same projection as the buttresses; but a row of blocks is often placed under it, sometimes plain, sometimes carved in grotesque heads, and in some instances the grotesque heads support small arches, when it is called a corbel table. A plain string is also sometimes used as a cornice.

The next most important tablet is the dripstone, or outer moulding of windows and doors; this is sometimes undistinguished, but oftener a square string, frequently continued horizontally from one window to another, round the buttresses.

The tablets, under windows, are generally plain slopes above or below a flat string. In the interior, and in some instances in the exterior, these are much carved in the various ornaments described hereafter.

### NORMAN NICHES, &c.

These are a series of small arches with round and often with intersecting arches, sometimes without, but oftener with shafts. Some of these arches have their mouldings much ornamented.

There are also other niches of various shapes over doors, in which are placed figures; they are generally of small depth, and most of them retain the figures originally placed in them.

### NORMAN ORNAMENTS.

The ornaments of this style consist principally of the different kinds of carved mouldings surrounding doors and windows, and used as tablets. The first and most frequent of them, is the zigzag or chevron moulding, which is generally used in great profusion. The next most common on door mouldings, is the beak-head moulding, consisting of a hollow and a large round; in the hollow are placed heads of beasts or birds, whose tongues or beaks encircle the round. After these come many varieties, almost every specimen having some difference of composition; a good collection of them may be seen in the *Archæologia*, and *King's Munimenta Antiqua*.

The capitals of piers and shafts are often very rudely carved in various grotesque devices of animals and leaves, but in all the design is rude and the plants are unnatural.

There is one moulding which deserves mention, from its almost constant occurrence, very nearly of the same pattern and proportions over every part of the kingdom; this is the moulding of the square abacus, over the flowered or cut part of the capital; it consists of a broad fillet and hollow, which are separated by a little sunk channel, and it is sometimes continued as a tablet along the walls.

### NORMAN STEEPLES.

The Norman steeple was mostly a massive tower, seldom rising more than a square in height above the roof of the building to which it belonged, and often not so much. They are sometimes plain, but often ornamented by plain or intersecting arches, and have generally the flat buttress, but that of St. Alban's runs into a round turret at each corner of the upper stage, and at St. Peter's, Northampton, there is a singular buttress of three parts of circles, but its date is uncertain. The towers of Norwich and Winchester cathedrals, and Tewksbury church, are very fine specimens of the Norman tower. It does not seem likely that we have any Norman spires, but there are some turrets crowned with large pinnacles, which may be Norman—such is one at Cleve, in Gloucestershire, and one of the towers at the side of the west front of Rochester cathedral.

### NORMAN BATTLEMENTS.

From exposure to weather, and various accidents, we find very few roofs in their original state, and from the vicinity of the battlement we find this part also very often not original. It seems difficult to ascertain what the Norman battlement was, and there seems much reason to suppose it was only a plain parapet; in some castellated Norman buildings, a parapet, with here and there a narrow interval cut in it, remains, and appears original; and this, or the plain parapet, was most likely the ecclesiastical battlement. Many Norman buildings have battlements of much later date, or parapets evidently often repaired.

## NORMAN ROOFS.

The Norman wooden roof was often open to the actual frame-timbers, as we see some remaining to this day, as at Rochester and Winchester; but at Peterborough is a real flat boarded ceiling, which is in fine preservation, having lately been carefully repainted from the original. It consists of a sort of rude Mosaic, full of stiff lines; and its general division is into lozenges, with flowers of Norman character, and the whole according in design with the ornaments of that style. This kind of roof, particularly when the exterior was covered with shingles, contributed much to spread those destructive fires we so frequently read of in the history of early churches. Of the Norman groined roof, we have very many fine examples, principally in the roofs of crypts, and in small churches; they consist of cross springers, and sometimes, but not always, of a rib from pier to pier; they are sometimes plain, but oftener ornamented with ribs of a few bold mouldings, and sometimes with these mouldings enriched with zigzag and other carved work of this style. The ruins of Landisfarne, on the Northumberland coast, have long exhibited the great cross springer rib, over the intersection of the nave and transepts, remaining while the rest of the roof is destroyed.

## NORMAN FRONTS.

The greatest part of the Norman west fronts have been much changed by the introduction of windows of later date (mostly large perpendicular windows.) The ruins of Landisfarne, however, present us with one nearly perfect. This consists of a large door with a gallery or triforium over it, of which some of the arches have been pierced through for windows; and above, one larger window. Rochester and Lincoln cathedrals, Castle Acre priory, and Tewksbury church,



all show what the Norman west fronts were, with the exception of the introduction of the large window. The east fronts much resembled the west, except the door; and in small churches we have both east and west fronts perfect. Peterborough and Winchester cathedrals furnish fine examples (except the insertion of tracery to the windows) of transept ends; these generally rose in three tiers of windows, and had a fine effect, both interiorly and exteriorly. There are a few large buildings, and many small ones, with semi-circular east ends; and of these, the east ends of Norwich and Peterborough cathedrals are the finest remaining, but in both, the windows are altered by the insertion of tracery, and in parts, of new windows.

### NORMAN PORCHES.

There are many of these remaining to small churches; they are generally shallow, and the mouldings of the outer gate are often richer than those of the inner.

The general appearance of Norman buildings is bold and massive. Very few large buildings remain without much alteration and mixture with other styles; perhaps the nave at Peterborough and that of Rochester cathedrals, present as little mixture as any, though in these the windows have been altered; but of smaller churches, Barfreston in Kent, Stewkley in Buckinghamshire, and Adel in Yorkshire, have had very little alteration. Tickencote, in Rutland, till within a few years, was one of the most valuable remains in the kingdom; but it has been rebuilt sufficiently near in its likeness to the original to deceive many, and so far from it as to render it not a copy, but an imitation; yet it is still curious, and the interior of the chancel is original. The interior arrangement of large Norman buildings is considerably varied: sometimes the large circular pier is used alone, as at Gloucester cathedral; sometimes mixed with the pier composed of shafts, as at Durham; and sometimes of that pier



of shafts only, as at Peterborough, Norwich, &c.—The triforia are various; some, as at Southwell and Waltham abbey, a large arch quite open, but oftener broken by small shafts and arches, and the clerestory windows have often an arch on each side of the window, forming a second gallery; of these galleries, which are partly pierced, the tower of Norwich forms the best example. In many large churches we find the Norman work remaining only to the string running over the arches, and later work above that; this is the case at Canterbury and Hereford. The arrangement at Oxford cathedral is curious, as under the great arches, springing from the piers, are other arches springing from corbels, and between these two are shafts and arches as ornaments, but not open as a gallery. In small churches the gallery is generally omitted.

Of this style, it will be proper to remark two buildings that deserve attention; the one for its simplicity and beauty of composition, the other from its being nearly unique, and being at the same time a very fine specimen of ornament. The first is the vestibule, or entrance to the chapter-house, at Bristol, and the other the staircase leading to the registry at Canterbury cathedral. With respect to ornaments, few surpass those of a ruined tower at Canterbury, generally called Ethelbert's, and those on the front of Castle Acre priory. Norman fronts are very numerous, perhaps as much so as Norman doors, and some are very curious from the rudeness and intricacy of the decorations. There are many fine Norman castellated remains; of these it may be enough to mention those of Rochester in Kent, Hedingham in Essex, Connisburgh in Yorkshire, and Guildford in Surrey.

The transition from Norman to Early English was gradual, and it is sometimes very difficult to decide on the character of some remains; in general, the square abacus to the capital is the best mark, for the arch is none, many pure Norman works having the pointed arch. The mouldings of later Norman work

approach very near to Early English. The Temple church, London, is one of those buildings which seems to belong as much to one style as the other; and two Lincolnshire buildings, not far distant from each other, show a curious crossing of the marks of these two styles:—one, the front of the hospital of St. Leonard, at Stamford, presents a semi-circular arch with pure Norman mouldings, but the shafts are in two rows, stand free, and have a round abacus of several mouldings, which are quite Early English. The other, part of Ketton church, has the square Norman abacus and semi-circular arch with Norman mouldings, and another pointed one on the side; but both these have a drip-stone filled with the toothed ornament, which also runs down by the shafts, which are banded and have an Early English base.



## Of the Second, or Early English Style.

### EARLY ENGLISH DOORS.

As the Norman doors may be said to be all of semi-circular arches, these may be said to be all pointed, at least all the exterior ornamented ones; for there are small interior doors of this style with flat tops, and the sides of the top supported by a quarter circle from each side. The large doors of this style are often double, the two being divided by either one shaft or several clustered, and a quatrefoil or other ornament over them. The recess of these doors is often as deep as the Norman, but the bands and shafts are more numerous, being smaller; and in the hollow mouldings they are frequently enriched with the peculiar ornament of this style—a singular toothed projection, which, when well executed, has a fine effect. But although this ornament is often used, (and sometimes a still higher enriched moulding, or band of open-work

flowers,) there are many doors of this style perfectly plain; of this kind the door of Christ church, Hants, is a fine specimen.

The dripstone is generally clearly marked, and often small, and supported by a head. In many doors, a trefoil, and even cinquefoil feathering is used, the points of which generally finish with balls, roses, or some projecting ornament. The principal moulding of these doors has generally an equilateral arch, but from the depth and number of the mouldings, the exterior becomes often nearly a semi-circle. In interiors, and perhaps sometimes too in the exterior, there are instances of doors with a trefoil-headed arch. The shafts attached to these doors are generally round, but sometimes filleted, and they generally, but not always, stand quite free. They have a variety of capitals, many plain, but many with delicate leaves running up and curling round under the cap-moulding, often looking like Ionic volutes. The bases are various, but a plain round and fillet is often used, and the reversed ogee sometimes introduced. The most prevalent base, and what is used not only to shafts, but sometimes as a base tablet, is curious, from its likeness to the Grecian attic base; like that it consists of two rounds, with a hollow between, and that hollow is often deepened, so that if water gets into it the water remains, and it is almost the only instance of a moulding used in English work which will hold water, they being in general so constructed as entirely to free themselves of rain, and in a great measure of snow. All these mouldings are cut with great boldness, the hollows form fine deep shadows, and the rich bands of open-work leaves are as beautiful as those executed at any subsequent period, being sometimes entirely hollow, and having no support but the attachment at the sides, and the connexion of the leaves themselves. These doors are not so numerous as the Norman, yet many still remain in perfect preservation—York, Lincoln, Chichester, and Salisbury, have extremely

fine ones, and Beverley minster one, of which the mouldings are bolder than most others. The door of the transept at York, and those of the choir-screen at Lincoln, have bands of the richest execution, and there is a fine double door at St. Cross. Litchfield cathedral presents a door curious for its resemblance to some foreign cathedrals; it is placed in a shallow porch formed in the thickness of the wall, the arch of which is richly feathered, and otherwise ornamented; the interior aperture is divided into two doorways by a pier of shafts, and this pier, as well as the side piers of both the apertures, has a statue fixed against it, resting on a corbel, and crowned with a canopy. The recess is groined, and the whole is worked with great delicacy, and full of rich ornament; the interior portion is in tolerable preservation, the exterior much decayed; the doors appear original, and are covered with beautiful ramifications of scroll-work, in iron. Indeed there are many wooden doors, both of this style and Norman, which seem to be of the same age as the stone-work.

### EARLY ENGLISH WINDOWS.

These are, almost universally, long, narrow, and lancet-headed, generally without feathering, but in some instances trefoiled.

A variety of appearance results from the combination of this single shape of window. At Salisbury, one of the earliest complete buildings remaining, there are combinations of two, three, five, and seven. Where there are two, there is often a trefoil or quatrefoil between the heads; and in large buildings, where there are three or more, the division is often so small that they seem to be the lights of a large window, but they are really separate windows, having their heads formed from individual centres, and in general separate dripstones. This is the case even at Westminster, where they approach nearer to a division by



mullions, from having a small triangle pierced beside the quatrefoil, and a general dripstone over all. It appears that the double window, with a circle over it, sometimes pierced and sometimes not, began to be used early in the style, for we find it at Salisbury; and this continued the ornamented window till the latest period of the style; it was indeed only making a double door into a window. In the more advanced period it was doubled into a four-light window—at Salisbury, in the cloisters and chapter-house; and the east window of Lincoln cathedral is of eight lights, formed by doubling the four-light, still making the circle the ornament. This window is in fact a Decorated window, but together with the whole of that part of the choir is singularly and beautifully accommodated to the style of the rest of the building. In small buildings, the windows are generally plain, with the slope of the opening considerable, and in some small chapels they are very narrow and long. In large buildings they are often ornamented with very long and slender shafts, which are frequently banded. Most of our cathedrals contain traces of windows of this character, but some, as at Durham, have tracery added since their original erection. Salisbury, Chichester, Lincoln, Beverley, and York, still remain pure and beautiful; at York north transept are windows nearly fifty feet high, and about six or eight wide, which have a very fine effect. Although the architects of this style worked their ordinary windows thus plain, they bestowed much care on their circles. Beverley minster, York and Lincoln, have all circles of this style peculiarly fine; that of the south transept at York, usually called the marygold window, is extremely rich, but the tracery of the circles at Westminster is of a much later date.

There is in all the long windows of this style, one almost universal distinction; from the straight side of the window opening, if a shaft is added, it is mostly insular, and has seldom any connexion with this side,

so as to break it into faces, though the shafts are inserted into the sides of the doors, so as to give great variety to the opening.

At Westminster abbey, there are a series of windows above those of the aisles, which are formed in spherical equilateral triangles.

### EARLY ENGLISH ARCHES.

The window-arch of this style being generally a lancet arch, and some persons having considered the shape of the arch to be a very distinguishing feature of the different styles, it may be necessary in this place to say a few words on arches generally. If we examine with care the various remains of the different styles, we shall see no such constancy of arch as has been apprehended; for there are composition lancet arches used both at Henry the VII.'s chapel Westminster, and at Bath; and there are flat segmental arches in the Early English part of York; and upon the whole it will appear, that the architect was not confined to any particular description of arch. The only arch precisely attached to one period, is the four-centred arch, which does not appear in windows, &c. if it does in composition, before the Perpendicular style. In large buildings, the nave arches of the Early English style were often lancet, but in some large and many small ones, they are flatter, some of one-third drop, and perhaps even more, and sometimes pointed segmental.

At Canterbury, in the choir, are some curious pointed horse-shoe arches, but these are not common.

The architraves of the large arches of rich buildings are now beautifully moulded like the doors, with deep, hollow mouldings, often enriched with the toothed ornament. Of this description, York transepts, and the nave and transepts of Lincoln, are beautiful specimens; Salisbury is worked plainer, but not less really beautiful, and Westminster abbey is (the nave



at least) nearly plain, but with great boldness of moulding.

The arches of the gallery in this style, are often with trefoiled heads, and the mouldings running round the trefoil, even to the dripstone; Chester choir is a fine specimen, and there are some plain arches of this description in Winchester cathedral which are very beautiful.

### EARLY ENGLISH PIERS.

Of the piers of large buildings of this style, there are two distinguishing marks; first, the almost constant division, by one or more bands, of the shafts which compose them; and secondly, the arrangement of these shafts for the most part in a circle. In general they are few, sometimes only four, sometimes eight, set round a large circular one; such are the piers of Salisbury and of Westminster abbey; there are sometimes so many as nearly to hide the centre shaft, as at Lincoln and York; but the circular arrangement is still preserved, and there are some few, as at the choir at Chester, which come very near the appearance of Decorated piers. Amongst other piers, one not very common deserves to be noticed; it is found at Beverley minster, and in a few other churches; it consists of shafts, some of which are plain rounds, others filleted rounds, and some whose plan is a spherical triangle, with the edge outwards; at Runcorn church, Cheshire, is a pier consisting of four of these triangular shafts, with a handsome flowered capital, which has altogether a very fine effect.

The capitals of these shafts are various; in many, perhaps the greater number of buildings, they are plain, consisting of a bell with a moulding under it, and a sort of capping, with more mouldings above, and these mouldings are often continued round the centre pier, so as to form a general capital. The dividing bands are formed of annulets and fillets, and

are often continued under windows, &c. as tablets, and are, like the capitals, sometimes continued round the centre shaft. Another and richer capital is sometimes used, which has leaves like those in the capitals of the door shafts. This kind of capital is generally used where the shafts entirely encompass the centre one, as at York and Lincoln, and has a very fine effect, the leaves being generally extremely well executed. The bases used are frequently near approaches in contour to the Grecian attic base, but the reversed ogee is sometimes employed. There is another pier, in buildings that appear to be of this style, which is at times very confusing, as the same kind of pier seems to be used in small churches even to a very late date; this is the plain multangular (generally octagonal) pier, with a plain capital of a few very simple mouldings, and with a plain sloped arch. Piers of this description are very frequent, and it requires great nicety of observation and discrimination to refer them to their proper date; but a minute examination will often, by some small matter, detect their age, though it is impossible to describe the minutiae without many figures. In general the capitals and bases will carry in their character sufficient marks to determine their date, except in the transition from Early English to Decorated.

### EARLY ENGLISH BUTTRESSES.

These are of four descriptions:

1st. A flat buttress is often used, but it is not always so broad as the Norman; its tablets are more delicate, and it has often the small shaft at the angle like the Norman.

2nd. A buttress not so broad as the flat one, but nearly of the same projection as breadth, and carried up, sometimes with only one set-off, and sometimes without any, and these have often their edges chamfered from the window tablet. They sometimes have a shaft at

the corner, and in large rich buildings are occasionally pannelled. These buttresses have also, at times, much more projection than breadth, and are sometimes, as at Salisbury, filled with niches and other ornaments.

3d. A long slender buttress, of narrow face and great projection in few stages, is used in some towers, but is not very common.

4th. Towards the latter part of this style, the buttress in stages was used, but it is not very common, and is sufficiently distinguished by its triangular head, the usual finish of this style, which can hardly be called a pinnacle, though sometimes it slopes off from the front to a point. From the buttresses of the aisles to those of the nave, choir, &c. now began to be used the flying buttress, of which Salisbury and Chichester cathedrals present various fine examples.

#### EARLY ENGLISH TABLETS.

The cornice is sometimes rich in mouldings, and often with an upper slope, making the face of the parapet perpendicular to the wall below. There are cornices of this style still resembling the Norman projecting parapet, but they consist of several mouldings. The hollow moulding of the cornice is generally plain, seldom containing flowers or carvings, *except the toothed ornament*, but under the mouldings there is often a series of small arches resembling the corbel table.

The dripstone of this style is various, sometimes of several mouldings, sometimes only a round with a small hollow. It is, in the interior, occasionally ornamented with the toothed ornament, and with flowers. In some buildings, the dripstone is returned, and runs as a tablet along the walls. It is in general narrow, and supported by a corbel, either of a head or a flower. There are frequently, in large buildings, in the ornamented parts, bands of trefoils, quatrefoils, &c. some of them very rich. Although a

sort of straight canopy is used over some of the niches of this style, yet it does not appear to have been used over windows or doors. In some buildings where they are found, they appear to be additions. The tablets forming the base-mouldings are sometimes a mere slope; at others, in large buildings, are of several sets of mouldings, each face projecting farther than the one above it; but the reversed ogee is very seldom used, at least at large and singly.

### EARLY ENGLISH NICHES.

The most important niches are those found in chancels, in the walls of the south side, and of which the uses do not yet appear to be decided. Of these there are many of all stages of Early English; there are sometimes two, but oftener three, and they are generally sunk in the wall, and adapted for a seat; the easternmost one is often higher in the seat than the others. They have sometimes a plain trefoil head, and are sometimes ornamented with shafts; they are generally straight-sided. The statuary niches, and ornamented interior niches, mostly consist of a series of arches, some of them slope-sided, and some with a small but not very visible pedestal for the statue. They are often grouped two under one arch, with an ornamental opening between the small arches, and the large one like the double doors; a straight-sided canopy is sometimes used, and a plain finial. These niches, except the chancel stalls, and the stoup and water-drain, are seldom single, except in buttresses, but mostly in ranges.

### EARLY ENGLISH ORNAMENTS.

The first ornament to be described is that already noticed as the peculiar distinction of this style, to which it seems nearly, if not exclusively confined; it is the regular progression from the Norman zigzag to

the delicate four-leaved flowers so common in Decorated English buildings. Like the zigzag, it is generally straight-sided, and not round like the leaves of a flower, though, at a distance in front, it looks much like a small flower. It is very difficult to describe it, and still more so to draw it accurately; it may perhaps be understood by considering it a succession of low, square, pierced pyramids, set on the edges of a hollow moulding. This ornament is used very profusely in the buildings of this style, in Yorkshire and Lincolnshire, and frequently in those of other counties.

Another ornament, which, though not peculiar, in small works, to this style, was seldom but during its continuance practised to so large an extent; this is the filling of the spaces above the choir-arches with squares, enclosing four-leaved flowers. This is done at Westminster, at Chichester, and in the screen at Lincoln, in all which the workmanship is extremely good, and it has a very rich effect.

In many parts, as in the spandrels of door-arches, and other plain spaces, circles filled with trefoils and quatrefoils, with flowered points, are often introduced. These are of small depth, and are used in many buildings very freely. Sometimes instead of sunk pannels a sort of boss of leaves and flowers is used, of which there are some fine examples in the Early English part of York minster. In the early period of the style, crockets were not used, and the finial was a plain bunch of three or more leaves, or sometimes only a sort of knob; but in small rich works, towards the end of the style, beautiful finials and crockets were introduced.

#### EARLY ENGLISH STEEPLES.

The Norman towers were short and thick, the Early English rose to a much greater height, and on the tower they placed that beautiful addition the spire.



Some of our finest spires are of this age, and the proportions observed between the tower and spire, are generally very good. Chichester is clearly of this style, and Salisbury, though perhaps not erected till within the period of the Decorated style, is yet in its composition so completely of Early English character, that it should be considered as such, notwithstanding the date and the advance of its ornaments; in beauty of proportion it is unrivalled. The towers of Lincoln and Litchfield, though perhaps not finished within the date of the style, are yet of its composition; the spires of Litchfield are of much later date. Wakefield steeple is finely proportioned, though plain, and it is singular for its machicolations in the top of the tower. The towers are flanked by octagonal turrets, square flat buttresses, or, in a few instances, with small long buttresses; and generally there is one large octagonal pinnacle at the corners, or a collection of small niches. When there is no parapet, the slope of the spire runs down to the edge of the wall of the tower, and finishes there with a tablet; and there is a double slope to connect the corners with the intermediate faces. The spire is often ornamented by ribs at the angles, sometimes with crockets on the ribs, and bands of squares filled with quatrefoils, &c. surrounding the spire at different heights. There are many good spires of this style in country churches.

#### EARLY ENGLISH BATTLEMENTS.

During nearly the whole of this style, the parapet, in many places plain, in others ornamented, continued to be used; at Salisbury it has a series of arches and pannels, and at Lincoln quatrefoils in sunk pannels. Perhaps some of the earliest battlement is that at the west end of Salisbury cathedral, plain, of nearly equal intervals, and with a plain capping moulding; but it may be doubted if even this is original. In small ornamented works, of the latter part of this style, a small battlement of equal intervals occurs



## EARLY ENGLISH ROOFS.

The roof of the nave of Salisbury cathedral presents the best specimen of Early English groined roof; it has cross springers, and the rib from pier to pier, but it has no rib running longitudinally or across at the point of the arches. Another description of groining, also peculiar to Early English works, is one with an additional rib between the cross springer and the wall, and between the cross springer and the pier rib; this has a longitudinal and cross rib at the point of the arches, but it does not run to the wall, being stopt by the intermediate rib. The old groining, in a passage out of the cloisters, at Chester, is a very good specimen of this roof. Another variety is found at Litchfield, where there is no pier rib, but the two intermediate ribs are brought nearer together, and the longitudinal rib runs between them. The rib mouldings of these groins are not very large, and consist of rounds and hollows, and often have the toothed ornament in them, and at Litchfield a sort of leaf. The bosses in these roofs are not many or very large, the intersections being frequently plain, but some of the bosses are very well worked. There do not appear to be any Early English wooden roofs which can clearly be distinguished to be such.

## EARLY ENGLISH FRONTS.

There is, perhaps, a greater variety in the Early English fronts, than in those of any other style; the west front of Salisbury is, no doubt, the finest; but the transept ends of Salisbury, York, and Beverley, are very fine, and all different in composition. The ruins of Tynemouth priory, Valle Crucis abbey, Byland abbey, and Whitby abbey, all exhibit the remains of excellent work. Of the smaller works the east end of the lady-chapel at Salisbury, the extreme

east end of Hereford cathedral, and the north transept of Haddon church, near Hull, deserve attention. In general the west fronts and transept ends have a door, and one, two, three, or even four ranges of niches, windows, and arches over them. The transepts of Westminster abbey are very fine, but much of the work is not original. The west front of Lincoln minster deserves minute examination for its details; the old Norman front is encompassed by Early English, the workmanship of which is very superior; and a large feathered circle over the great door is nearly unique, from the exquisite workmanship of its mouldings, which consist of open-work bands of flowers. The west front of Peterborough cathedral is different from all the rest; it consists of three large arches, forming a sort of screen to the front. These arches have piers of many shafts, and fine architraves, and the gables enriched with much small work of circles and arches, and a profusion of the toothed ornament over the whole.

#### EARLY ENGLISH PORCHES.

Of these, which are in general larger than the Norman porches, it will be sufficient to mention two; one the north porch of Salisbury cathedral, and the other the south porch at Lincoln. The first is attached to the north side of the nave, of which it occupies one division, rising as high as the aisles; it consists of a noble plain arched entrance, over which are two double windows, close together, resting on a tablet; and quite in the peak of the gable, two small niches close together resting on another string. The interior is groined in two divisions, and its walls ornamented with sunk pannelling. The porch at Lincoln is placed in a singular situation, running westerly from the west side of the south transept. The lower part is a rich piece of groined work, with three entrances — north, south, and west, over which is a

small room; the whole of this porch, both interior and exterior, is well worked, and richly ornamented.

The general appearance of Early English building is magnificent, and rich rather from the number of parts than from its details. In those buildings where very long windows are used, there is a grandeur arising from the height of the divisions; in smaller buildings there is much simplicity of appearance, and there is a remarkable evenness in the value of the workmanship. There is much of the other styles which appears evidently to be the copy by an inferior hand of better workmanship elsewhere; this is remarkably the case in Perpendicular work, but is hardly any where to be found in Early English work, all appears well designed and carefully executed.

Of this style we have the great advantage of one building remaining, worked in its best manner, of great size and in excellent preservation; this is Salisbury cathedral, and it gives a very high idea of the great improvement of this style on the Norman. Magnificent without rudeness, and rich, though simple, it is one uniform whole. The west front is ornamented, but by no means loaded, and the appearance of the north side is perhaps equal to the side of any cathedral in England. The west front of Lincoln is fine, but the old Norman space is too visible not to break it into parts. Peterborough and Ely have perhaps the most ornamented fronts of this style. As interiors, after Salisbury, the transepts of York are perhaps the best specimens, though there are parts of many other buildings deserving much attention.

In the interior arrangement of large buildings we find the triforium a very prominent feature; it is large in proportion to the work above and below it, and is generally the most ornamented part of the work. In small churches the triforium is generally omitted. Among the greatest beauties of this style are some of the chapter-houses, of which Lincoln and Litchfield, both decagons, but of very different arrangement;

and those of Chester and Oxford, both parallelograms, deserve particular attention; but that of Salisbury, a regular octagon, and of a character quite late in the style, is one of the most beautiful buildings remaining. Its composition is peculiarly elegant, and its execution not excelled by any.

There appear to be fewer fonts of this style remaining than of any other, at least of such as can be clearly marked as belonging to the style.

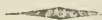
Not much has been done in either restoring or imitating this style; it is certainly not easy to do either well, but it deserves attention, as in many places it would be peculiarly appropriate, and perhaps is better fitted than any for small country churches. It may be worked almost entirely plain, yet if ornament is used, it should be well executed; for the ornaments of this style are in general as well executed as any of later date, and the toothed ornament and hollow bands equal, in difficulty of execution, the most elaborate Perpendicular ornaments.

If the transition from Norman to Early English was gradual, much more so was that from Early English to Decorated; and we have several curious examples of this transition on a large scale. Westminster abbey, though carried on for a long time, appears to have been carefully continued on the original design; and except a very few parts, some of which are quite modern, may be considered good Early English throughout: but in the cloisters there is much gradation. Ely cathedral presents Early English of several dates, from just clear of Norman to almost Decorated character. The nave of Litchfield, though clearly Early English in composition, has the windows of the aisles as clearly Decorated. Perhaps the finest piece of accommodation between the styles is the lady-chapel at Lincoln, which is evidently Decorated, but executed so as beautifully to harmonize with the work about it.

Early English staircases (except round ones in towers) are not common; it is proper therefore to remark a small one, of rich character, at Beverley minster; it leads from the north aisle of the choir to some adjacent building, and consists of a series of arches rising each higher than the former, with elegant shafts and mouldings. There is another in the refectory (now a grammar-school) at Chester, leading up to a large niche or sort of pulpit, for the reader.

In this style ought to be noticed those beautiful monuments of conjugal affection, the crosses of Queen Eleanor. Of these, three remain sufficiently perfect to be restored, if required, and to do which little would be wanted to two of them. One at Geddington in Northamptonshire, is comparatively plain, but those of Northampton and Waltham are peculiarly rich, and of elegant composition; there is enough of Early English character in them to mark their date, and enough of Decorated richness to entitle them to be ranked as buildings of that style; that of Northampton is the most perfect, but that at Waltham is, on the whole, the most beautiful in its details.

There are few, if any, castellated remains in which this style can be clearly made out.



## Of the Third, or Decorated English Style.

### DECORATED ENGLISH DOORS.

The large doors of the last style are mostly double, and there are some fine ones of this, but they are not so common, there being more single doors, which are often nearly as large as the Early English double ones, and indeed but for the ornaments they are much alike, having shafts and fine hollow mouldings. The small doors are frequently without shafts, but the arch-



mouldings run down the side, and almost to the ground, without a base,—the mouldings being set upon a slope, and frequently, when the base tablets consist of two sets of mouldings with a face between, it is only the lower one which runs into the architrave to stop the mouldings. The shafts do not in this style generally stand free, but are parts of the sweep of mouldings; and instead of being cut and set up lengthways, all the mouldings and shafts are cut on the arch-stone, thus combining great strength with all the appearance of lightness. The capitals of these shafts differ from the Early English, in being formed of a woven foliage, and not upright leaves; this, in small shafts, generally has an apparent neck, but in larger ones often appears like a round ball of open foliage. There are also, in many good buildings, plain capitals without foliage; these have an increased number of mouldings from those of the last style, and they generally consist of three sets,—one which may be considered the abacus, then a hollow and another set, then the bell of the capital, and then the mouldings forming the astragal: and both in plain and flowered capitals, where the shaft is filleted, it is common for the fillet to run through the astragal, and appear to die into the bell. Of these plain capitals, the cathedral of Exeter, and the cloisters of Norwich, furnish very fine specimens. The bases to these shafts mostly consist of the reversed ogee, but other mouldings are often added, and the ogee made in faces. Although the doors in general are not so deeply recessed, as the Norman and Early English, yet in many large buildings they are very deep. The west doors of York are of the richest execution, and very deep.

To the open-work bands of the last style, succeeds an ornament equally beautiful, and not so fragile; this is the flowered moulding; there are often three or four in one door-way, and to the toothed ornament succeeds a flower of four leaves, in a deep moulding, with considerable intervals between. This flower, in some



buildings, is used in great profusion to good effect. Over these doors, there are several sorts of canopies; the dripstone is generally supported by a corbel, which is commonly a head; in some instances a plain return is used, but that return seldom runs horizontally. The canopy is sometimes connected with the dripstone, and sometimes distinct. The common canopy is a triangle, the space between it and the dripstone is filled with tracery, and the exterior ornamented with crockets, and crowned with a finial. The second canopy is the ogee, which runs about half up the dripstone, and then is turned the contrary way, and is finished in a straight line running up into a finial. This has its intermediate space filled with tracery, &c. and is generally crocketed. Another sort of canopy is an arch running over the door, and unconnected with it, which is doubly foliated; it has a good effect, but is not common. On the side of the doors, small buttresses or niches are sometimes placed.

In small churches, there are often nearly plain doors, having only a dripstone and a round moulding on the interior edge, and the rest of the wall a straight line or bold hollow, and in some instances a straight sloping side only. In some doors of this style, a series of niches with statues are carried up like a hollow moulding; and in others, doubly foliated tracery, hanging free from one of the outer mouldings, gives a richness superior to any other decoration. The south door of the choir at Lincoln is perhaps hardly any where equalled of the first kind, and a door in the cloisters of Norwich of the other.

### DECORATED ENGLISH WINDOWS.

In these, the clearest marks of the style are to be found, and they are very various, yet all on one principle. An arch is divided by one or more mullions, into two or more lights, and these mullions branch into tracery of various figures, but do not run in

perpendicular lines through the head. In small churches, windows of two or three lights are common, but in larger four or five lights for the aisles and clerestory windows, five or six for transepts and the end of aisles, and in the east and west windows seven, eight, and even nine lights, are used. Nine lights seem to be the extent, but there may be windows of this style containing more. The west window of York, and the east window of Lincoln cathedrals, are of eight lights each; the west window of Exeter cathedral, and the east window of Carlisle cathedral, are of nine, and these are nearly, if not quite, the largest windows remaining.

There may be observed two descriptions of tracery, and although, in different parts, they may have been worked at the same time, yet the first is generally the oldest. In this first division, the figures, such as circles, trefoils, quatrefoils, &c. are all worked with the same moulding, and do not always regularly join each other, but touch only at points. This may be called geometrical tracery; of this description are the windows of the nave of York, the eastern choir of Lincoln, and some of the tracery in the cloisters at Westminster abbey, as well as most of the windows at Exeter.

The second division consists of what may be truly called *flowing* tracery. Of this description, York minster, the minster and St. Mary's, at Beverley, Newark church, and many northern churches, as well as some southern churches, contain most beautiful specimens. The great west window at York, and the east window at Carlisle, are perhaps the most elaborate. In the richer windows of this style, and in both divisions, the principal moulding of the mullion has sometimes a capital and base, and thus becomes a shaft. One great cause of the beauty of fine flowing tracery, is the intricacy and delicacy of the mouldings; the principal moulding often running up only one or two mullions, and forming only a part of the larger

design, and all the small figures being formed in mouldings which spring from the sides of the principal. The architraves of windows of this style are much ornamented with mouldings, which are sometimes made into shafts. The dripstones and canopies of windows are the same as in the doors, and have been described under that head. Wherever windows of this style remain, an artist should copy them; the varieties are much greater than might be supposed, for it is very difficult to find two alike in different buildings.

It does not appear that the straight horizontal transom was much if at all used in windows of this style; wherever it is found there is generally some mark of the window originating after the introduction of the Perpendicular style; but it may have been used in some places, and there are a very few instances of a light being divided in height by a kind of canopy or a quatrefoil breaking the mullion; the church of Dorchester, in Oxfordshire, has some very curious windows of this kind. In some counties, where flint and chalk are used, the dripstone is sometimes omitted. The heads of the windows of this style are most commonly the equilateral arch; though there are many examples both of lancet and drop arches; but the lancet arches are not very sharp. There are a few windows of this style with square heads; but they are not very common.

The circular windows of this style are some of them very fine; there are several very good ones in composition at Exeter and Chichester, and the east window of old St. Paul's was a very fine one; but perhaps the richest remaining is that of the south transept at Lincoln, which is completely flowing.

Towards the end of this style, and perhaps after the commencement of the next, we find windows of most beautiful composition, with parts like the Perpendicular windows, and sometimes a building has one end Decorated, the other Perpendicular; such is Melrose

abbey, whose windows have been extremely fine, and indeed the great east window of York, which is the finest Perpendicular window in England, has still some traces of flowing lines in its head.

This window has also its architrave full of shafts and mouldings, which kind of architrave for windows is seldom continued far into the Perpendicular style; and therefore when a Perpendicular window has its architraves so filled with mouldings, it may be considered early in the style.

### DECORATED ENGLISH ARCHES.

Though the arch most commonly used for general purposes in this style is the equilateral one, yet this is by no means constant. At York this arch is used, but at Ely a drop arch. The architrave mouldings of interior arches do not differ much from those of the last style, except that they are, perhaps, more frequently continued down the pier without being stopt at the line of capitals, and that the mouldings composing them are of larger size and bolder character, though in large buildings still consisting of many mouldings; of this, one of the finest examples is the architrave of the choir-arches at Litchfield, which is one of the best specimens of the different combinations of mouldings in this style. The distinction between the Early English small multiplied mouldings and the bold Decorated ones, may be well observed at Chester, where the arch between the choir and lady-chapel is very good Early English, and the arches of the nave as good Decorated work; and these two also show the difference of character of the two descriptions of pier.

The dripstones are of delicate mouldings, generally supported by heads. The arches of the galleries are often beautifully ornamented with foliated heads, and fine canopies; and in these arches the ogee arch is sometimes used, as it is freely in composition in the heads of windows.

## DECORATED ENGLISH PIERS.

A new disposition of shafts marks very decidedly this style in large buildings, they being arranged diamondwise, with straight sides, often containing as many shafts as will stand close to each other at the capital, and only a fillet or small hollow between them. The shaft which runs up to support the roof, often springs from a rich corbel between the outer architrave mouldings of the arches; Exeter and Ely are fine examples. The capitals and bases of these shafts are much the same as those described in the section on doors. Another pier of the richest effect, but seldom executed, is that at York minster, where the centre shaft is larger than those on each side, and the three all run through to the spring of the roof. Three also support the side of the arch; these shafts are larger in proportion than those of Exeter, &c. and stand nearly close without any moulding between.

Another pier, common towards the end of this style, and the beginning of the next, is composed of four shafts, about two-fifths engaged, and a fillet and bold hollow half as large as the shafts between each; this makes a very light and beautiful pier, and is much used in small churches. All these kinds of piers have their shafts sometimes filleted, and the architrave mouldings are often large ogees. In small country churches, the multangular flat-faced pier seems to have been used.

## DECORATED ENGLISH BUTTRESSES.

These, though very various, are all more or less worked in stages, and the set-offs variously ornamented, some plain, some moulded slopes, some with triangular heads, and some with pannels; some with niches in them, and with all the various degrees of ornament. The corner buttresses of this style are often set



diagonally. In some few instances small turrets are used as buttresses. The buttresses are variously finished; some slope under the cornice, some just through it; some run up through the battlement, and are finished with pinnacles of various kinds.

Of rich buttresses there are three examples which deserve great attention; the first is in the west front of York minster, and may be considered in itself as a magazine of the style; its lower part, to which it ascends without set-off, consists of four series of niches and panneling of most delicate execution; above this part it rises as a buttress to the tower, in four stages of pannels, with triangular crocketed set-offs. The first of these stages contains a series of statuary niches, the rest are only pannelled. This buttress finishes under the cornice with an ornamented pannel and crocketed head; the projection of the lower part of this buttress is very great, and gives to the whole great boldness as well as richness. The second is a ruin, the east end of Howden church, Yorkshire; it has also some niches, but not so many as that at York. The third is also a ruin, the east end of the priory at Walsingham, in Norfolk; this is very late, and perhaps may be considered as almost a Perpendicular work, but it has so much of the rich magnificence of the Decorated style, that from its great plain spaces it deserves noticing as such; it is in fact a flat buttress set up against one face of an octagonal turret, and terminates in a fine triangular head richly crocketed. The buttress of the aisles of the nave of York minster are small compared with those at the west end, but their composition is singular, and of very fine effect; they run high above the parapet as a stay for the flying buttresses, and are finished by rich pinnacles.



## DECORATED ENGLISH TABLETS.

The cornice is very regular, and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it; in these hollows, flowers at regular distances are often placed, and in some large buildings, and in towers, &c. there are frequently heads, and the cornice almost filled with them. The dripstone is of the same description of mouldings, but smaller, and this too is sometimes enriched with flowers. The small tablet running under the window has nearly the same mouldings, and this sometimes runs round the buttress also. The dripstone very seldom, if ever, runs horizontally, though in a few instances a return is used instead of the more common corbel head.

The general base tablet of this style is an ogce, under which is a plain face, then a slope and another plain face; and it is not common to find real Decorated buildings with more tablets, although both in the Early English and Perpendicular styles, three, four, and even five are sometimes used. And here another singularity with respect to tablets may be mentioned; it is common in Early English work for the dripstone to be carried horizontally after the return at the spring of the arch, till stopt by a buttress, &c. and sometimes it is even carried round the buttress:—and the same arrangement is common in Perpendicular work, but very rarely, if ever, is it so used in the Decorated style.

## DECORATED ENGLISH NICHES.

These form one of the greatest beauties of the style, and are very various, but may be divided into two grand divisions, which, if necessary, might be again variously divided, such is their diversity, but these two may be sufficient. The first are pannelled niches,

the fronts of whose canopies are even with the face of the wall or buttress they are set in. These have their interiors either square with a sloping side, or are regular semi-hexagons, &c. In the first case, if not very deep, the roof is a plain arch; but in the latter case, the roof is often most delicately groined, and sometimes a little shaft is set in the angles, or the ribs of the roof are supported by small corbels. The pedestals are often high and much ornamented.

The other division of niches have projecting canopies; these are of various shapes, some conical like a spire, some like several triangular canopies joined at the edges, and some with ogee heads; and in some very rich buildings are niches with the canopy bending forwards in a slight ogee, as well as its contour being an ogee; these are generally crowned with very large rich finials, and very highly enriched. There were also, at the latter part of this style, some instances of the niche with a flat-headed canopy, which became so common in the next style. These projecting niches have all some projecting base, either a large corbel, or a basement pedestal carried up from the next projecting face below. All these niches are occasionally flanked by small buttresses and pinnacles; those of the first kind have very often beautiful shafts.

The chancel stalls, of this style, are many of them uncommonly rich, their whole faces being often covered with ornamental carving.

Under this head, though not strictly niches, may be mentioned, what appears to be very rare, some wood carvings of a screen of this style; they consist of ten or more divisions of pannelling in the church of Lancaster; part form at present a screen for a vestry, &c. and part are in a gallery as a lining to the wall; their composition is alike and simple, being an arched head pannel with a triangular canopy between two buttresses crowned with pinnacles; they are, however, extremely rich, and varied in their details;

the buttresses are pannelled with diversified tracery, and the arch is an ogee canopy doubly feathered, and filled with tracery, as is the space between the ogee canopy and the triangular one, and both canopies are crocketed and crowned by rich finials; though they may be late in the style, yet the diversity of tracery and boldness of character, combined with simplicity of composition, so different from the elaborate and gorgeous screen-work of Perpendicular date, seem to mark them clearly as of the Decorated style.

### DECORATED ENGLISH ORNAMENTS.

As the word Decorated is used to designate this style, and particularly as the next has been called florid, as if it were richer in ornament than this, it will be necessary to state, that though ornament is often profusely used in this style, yet these ornaments are like Grecian enrichments, and may be left out without destroying the grand design of the building, while the ornaments of the next are more often a minute division of parts of the building, as pannels, buttresses, &c. than the carved ornaments used in this style. In some of the more magnificent works, a variety of flowered carvings are used all over, and yet the building does not appear overloaded; while some of the late Perpendicular buildings have much less flowered carvings, yet look overloaded with ornaments, from the fatiguing recurrence of minute parts, which prevent the comprehension of the general design.

The flower of four leaves in a hollow moulding, has already been spoken of, and in these hollow mouldings various other flowers are introduced, as well as heads and figures, some of them very grotesque; and the capitals are very seldom found two alike. The foliage forming the crockets and finials is also extremely rich, and the pinnacle, in its various forms, is almost constantly used. The spandrels of ornamental arches are sometimes filled with beautiful foliage.

An ornament almost as peculiar to the Decorated style as the toothed ornament to the Early English, is a small round bud of three or four leaves, which open just enough to show a ball in the centre; this is generally placed in a hollow moulding, and has a beautiful effect. On the steeple of Salisbury, knobs are used very profusely in many parts as crockets; these are plain, but are so most likely on account of the distance from the eye; these and some other details show the Decorated date of this steeple, though its composition is assimilated to the Early English building it is raised upon. It is seldom safe to judge of date solely by the character of the ornamental carvings, yet in many instances these will be very clear distinctions. It is extremely difficult to describe, in words, the different characters of Early English and Decorated foliage, yet any one who attentively examines a few examples of each style, will seldom afterwards be mistaken, unless in buildings so completely transitional as to have almost every mark of both styles. There is in the Early English a certain unnatural character in the foliage, which is extremely stiff, when compared with the graceful and easy combinations, and the natural appearance of most of the well-executed Decorated foliage; in no place can this be examined with better effect than at the cathedrals of York and Ely, both of which contain very excellent examples of each style.

#### DECORATED ENGLISH STEEPLES.

At the commencement of this style, several fine spires were added to towers then existing, and in after times many very fine towers and spires were erected. Grantham, Newark, and several other Lincolnshire spires are very fine. These are generally flanked with buttresses, many of which are diagonal, and are generally crowned with fine pinnacles. Of these spires, Newark deserves peculiar attention, it rises

engaged in the west end of the church, and the lower parts are Early English, but it is the upper story of the tower and the spire which are its principal beauties. This story rises from a band (which completely surrounds the tower) of sunk pannels. The story consists of a flat buttress of not much projection on each side, thus making eight round the tower; these are in three stages, the two lower plain, with small plain set-offs, the upper pannelled with an ogee head, and an ogee canopy, above which is a triangular head to the buttress richly crocketed, which finishes the buttress under the cornice. Between these buttresses are two beautiful two-light windows, with rich canopies on the dripstone, and a general canopy over both, crocketed and finishing in a rich finial; in the point of this canopy, between the heads of the windows, is a statue in a plain small niche, and on each side of the windows are other statues in niches with ogee crocketed canopies. The tracery of these windows is very good, and the architraves, both of windows and niches, are composed of shafts. The cornice is filled with flowers and other ornaments at small intervals, and from the corners rise short octagonal pedestals, on which are beautiful pinnacles finishing in statues for finials. The parapet is enriched with sunk quatrefoil pannels, and the spire has plain ribs and additional slopes on the alternate sides; there are four heights of windows in alternate faces, all, except the top row, richly crocketed. On the whole, perhaps there are no specimens superior in composition and execution, and few equal. There are many small towers and spires which appear to be Decorated; but there are so many of them altered, and with appearances so much like the next style, that they require more than common examination before they are pronounced absolutely Decorated; and there does not appear (as far as the author has been able to examine) any rich ornamented tower of large size remaining, that is a pure Decorated building. The west towers of York minster come the nearest to



purity, though the tracery of the belfry windows and the battlements are decidedly Perpendicular.

### DECORATED ENGLISH BATTLEMENTS.

A parapet continues frequently to be used in the Decorated style, but it is often pierced in various shapes, of which quatrefoils in circles or without that inclosure, are very common, but another not so common is more beautiful; this is a waved line, the spaces of which are trefoiled; it is well executed at the small church of St. Mary Magdalen, at Oxford. Pierced battlements are become very common; of these the nave of York presents a fine specimen; the battlement is an arch trefoiled or cinquefoiled, and the interval a quatrefoil in a circle, the whole covered with a running tablet which runs both horizontally and vertically. This round quatrefoil is sometimes exchanged for a square quatrefoil, as at Melrose abbey. The plain battlement most in use in this style is one with small intervals, and the capping moulding only horizontal; but there may be some battlement perhaps of this date with the capping running both vertically and horizontally. In some small works of this style a flower is occasionally used as a finish above the cornice, but it is by no means common.

### DECORATED ENGLISH ROOFS.

The Decorated groined roof is an increase on the last style in the number of ribs; those of the simplest kind consisted of the longitudinal and crossing rib at the point of the arches, with the cross springers and pier rib, with also an intermediate rib between the cross springers and the pier rib and the wall arch; and these intermediate ribs increased in number, and adorned with small ribs forming stars and other figures by their intersections, give a variety to the groining almost equal to the tracery of windows. In this style.



the rib mouldings are generally an ogee for the exterior, and hollows and rounds, with different fillets, towards the ceiling; in some few instances a principal and secondary rib are employed. The bosses are placed at all the intersections, and are often most beautifully carved. Exeter cathedral is a fine example of the plain roof, and the nave of York of the richer description, as is also the chapter-house of York.

There are buildings in which, though the upper roof is shown, there is a preparation for an inner roof; such is Chester cathedral, where only the lady-chapel, and the aisles of the choir, are groined, and the whole of the rest of the church is open; but on the top of the shafts is the commencement springing of a stone roof. There is a chapel in a church in Cambridgeshire, Willingham, between Ely and Cambridge, which has a very singular roof; stone ribs rise like the timber ones, the intervals are pierced, and the slope of the roof is of stone; it is high pitched, and the whole appears of Decorated character.

There remain a few roofs, which appear to be of Decorated character, that are open to the roof framing, and have a sort of pannelled work in ogee quatrefoils in timber, between the principals, which have arched ornamental work; of this kind is the roof of Eltham palace. These are getting very scarce, as they are hardly ever repaired but by new work of a totally different kind.

### DECORATED ENGLISH FRONTS.

The east fronts of Decorated buildings consist so often of one large window for the chancel or choir, and two smaller ones for the aisles, if there be any, that little need be said of their composition, as all its variation in general depends on the variety of buttresses, &c. used as finishings. Of these it may be sufficient to mention three, the east ends of Lincoln and Carlisle cathedrals, and Howden church. The

first consists of a centre, and side aisles divided, and flanked by tall buttresses without set-offs, but pannelled, with canopy heads and small corbels, the angles finished with shafts, and the tops of the buttresses with a triangular crocketed head; under the windows, along the whole front, runs a line of pannels divided by small shafts, and above them a tablet. The great centre window has been described before; it has eight lights, has over it one of five lights, flanked by arch-headed pannels, and the gable has an ornamented crocketed capping, and a cross; behind the buttresses rise octagonal pinnacles with rich finials: the windows of the aisles are of three lights, and over them the gables are filled with three tier of pannels and a circle, plain capping, and a cross at the point. This front has a very fine effect, and is almost the only east front of a cathedral which can be seen at a proper distance. The east end of Carlisle is evidently a Decorated wall added to an Early English building; its aisles are different from each other, but all the buttresses are rich; its great beauty is the east window, which is of nine lights, and in the composition of the tracery is superior even to the west window of York, to which the centre mullion gives a stiffness not visible at Carlisle. At Howden, the tracery of the great window is destroyed, and the whole in ruins; but enough remains to show the symmetry of the composition, and the richness and delicacy of the execution.

The east end of Litchfield cathedral is a semi-hexagon, with very fine long windows of rich tracery; this is late in the style, and seems to have been much repaired at a still later date. Of west fronts one only need be mentioned, but that must be allowed to be nearly, if not quite, the finest west front in the kingdom; it is that of York; its towers and buttresses have already been spoken of, and it only remains to say, that the three doors are the finest specimens of Decorated doors in the kingdom; its great window is only

excelled by that of Carlisle. The central part over the window finishes by a horizontal cornice and battlement, above which rises the pierced canopy of the window, and at some distance behind the gable of the roof rises with a front of fine tracery, and a pierced battlement. It is to be regretted, that this beautiful front is surrounded by buildings so near, that no good view can be obtained of it, as, from the eye being brought too near, the fine elevation of the towers is almost lost. Of smaller churches, the east end of Trinity church, Hull, deserves attention; the windows are very fine, but the centre one has a trace of Perpendicular work in it.

### DECORATED ENGLISH PORCHES.

There are not many of these remaining, but under this head should be noticed three beautiful gates, which are in some degree assimilated to porches; these are the gates of the abbey at Bury St. Edmund's, of Thornton abbey in Lincolnshire, and of Augustine's monastery at Canterbury; they have all rich and beautifully ornamented gateways, with rooms over them, and their fronts ornamented with niches, windows, &c. and at St. Augustine's, two fine octagonal towers rise above the roof. These three are of very varied composition, but all contain very valuable details.

The general appearance of Decorated buildings is at once simple and magnificent; simple from the small number of parts, and magnificent from the size of the windows, and easy flow of the lines of tracery. In the interior of large buildings we find great breadth, and an enlargement of the clerestory windows, with a corresponding diminution of the triforium, which is now rather a part of the clerestory opening than a distinct member of the division. The roofing, from the increased richness of the groining, becomes an object of attention.

Though we have not the advantage of any one large building of this style in its pure state, like Salisbury in the last style, yet we have, besides many detached parts, the advantage of four most beautiful models, which are in the highest preservation. These are at Lincoln, Exeter, York, and Ely; and though differently worked, are all of excellent execution. Of these, Exeter and York are far the largest, and York, from the uncommon grandeur and simplicity of the design, is certainly the finest; ornament is no-where spared, yet there is a simplicity which is peculiarly pleasing. Lincoln has already been spoken of as assimilated to the Early English work around it; and Ely has, from the same necessity of assimilation to former work, a larger triforium arrangement than common; though not so bold in its composition as the nave of York, the work at Ely is highly valuable for the beauty and delicacy of its details. Amongst the many smaller churches, Trinity church, at Hull, deserves peculiar notice, as its Decorated part is of a character which could better than any be imitated in modern work, from the great height of its piers, and the smallness of their size. The remains of Melrose abbey are extremely rich, and though in ruins, its parts are yet very distinguishable. In imitations of this style, great delicacy is required to prevent its running into the next, which, from its straight perpendicular and horizontal lines, is so much easier worked; whatever ornaments are used, should be very cleanly executed, and highly finished.

Though not so numerous as the Norman or Perpendicular fonts, yet there are many good fonts of this style remaining, and at Luton in Bedfordshire, is erected round the font a beautiful chapel or baptistery, of very fine composition.

As an example of transition from this style to the next, the choir of York may be cited; the piers and arches retain the same form as in the Decorated work in the nave, but the windows, the screens, and above

all, the east end, are clearly Perpendicular, and of very excellent character and execution. The windows still retain shafts and mouldings in the architraves, and the east window has a band of statuary niches as part of its architrave.

There are many fine castellated remains of this style; of these, it may be enough to mention Caernarvon castle, and the noble gateway to Lancaster castle.



## Of the Fourth, or Perpendicular Style.

### PERPENDICULAR ENGLISH DOORS.

The great distinction of Perpendicular doors from those of the last style, is the almost constant square head over the arch, which is surrounded by the outer moulding of the architrave, and the spandrel filled with some ornament, and over all a dripstone is generally placed. This ornamented spandrel in a square head, occurs in the porch to Westminster hall, one of the earliest Perpendicular buildings, and is continued to the latest period of good execution, and in a rough way much later. In large, very rich doors, a canopy is sometimes included in this square head, and sometimes niches are added at the sides, as at King's college chapel, Cambridge. This square head is not always used interiorly, for an ogee canopy is sometimes used, or pannels down to the arch, as at St. George's, Windsor; and there are some small exterior doors without the square head. The shafts used in these doors are small, and have mostly plain capitals, which are often octagonal, and the bases made so below the first astragal. But there are still, in the early part of the style, some flowered capitals; and in those to the shafts of piers, in small churches, it is common for the capital to have in its hollow one or two square flowers. The mouldings of the capitals often contain



(more particularly in the later dates of the style) a member which is precisely the cyma-recta of Grecian work. In small works, the bases of shafts have many mouldings, repetitions of ogees are mostly used, intermixed with hollows or straight slopes. The architraves of these doors have generally one or more large hollows, sometimes filled with statuary niches, but more often plain; this large hollow, in the architraves of both doors and windows, is one of the best marks of this style.

### PERPENDICULAR ENGLISH WINDOWS.

These are easily distinguished by their mullions running in perpendicular lines, and the transoms, which are now general. The varieties of the last style were in the disposition of the principal lines of the tracery; in this, they are rather in the disposition of the minute parts; a window of four or more lights is generally divided into two or three parts, by strong mullions running quite up, and the portion of arch between them doubled from the centre of the side division. In large windows, the centre one is again sometimes made an arch, and often in windows of seven or nine lights, the arches spring across, making two of four or five lights, and the centre belonging to each. The heads of windows, instead of being filled with flowing ramifications, have slender mullions running from the heads of the lights, between each principal mullion, and these have small transoms till the window is divided into a series of small pannels; and the heads being arched, are trefoiled or cinquefoiled. Sometimes these small mullions are crossed over each other in small arches, leaving minute quatrefoils, and these are carried across in straight lines. Under the transom is generally an arch; but in Yorkshire, Lincolnshire, and Nottinghamshire, and perhaps in some other parts, there is a different mode of foliating the straight line without an arch, which



has a singular appearance. In the later windows of this style, the transoms are often ornamented with small battlements, and sometimes with flowers, which, when well executed, have a very fine effect. Amidst so great a variety of windows, (for perhaps full half the windows in English edifices over the kingdom are of this style,) it is difficult to particularize; but St. George's, Windsor, for four lights, and the clerestory windows of Henry the VII.'s chapel for five, are some of the best executed. For a large window, the east window of York has no equal, and by taking its parts, a window of any size may be formed. There are some good windows, of which the heads have the mullions alternate, that is, the perpendicular line rises from the top of the arch of the pannel below it. The windows of the Abbey-church, at Bath, are of this description. The east window of the Beauchamp chapel at Warwick, is extremely rich, and has both within and without many singularities. The mullions which divide it into three parts, have a part of the great hollow for their moulding, which on the inside is filled with very rich statuary niches; the centre part of this window is divided into very minute pannellings in the upper part.

It is necessary here to say a little of a window which may be mistaken for a Decorated window; this is one of three lights, used in many country churches; the mullions simply cross each other, and are cinquefoiled in the heads, and quatrefoiled in the three upper spaces; but to distinguish this from a Decorated window, it will generally be necessary to examine its arch, its mullion mouldings, and its dripstone, as well as its being (as it often is) accompanied by a clearly Perpendicular window at the end, or connected with it so as to be evidently of that time. Its arch is very often four-centred, which at once decides its date; its mullion mouldings are often small, and very delicately worked; its dripstone in many instances has some clear mark,

and when the Decorated tracery is become familiar, it will be distinguished from it by its being a mere foliation of a space, and not a flowing quatrefoil with the mouldings carried round it.

Large circular windows do not appear to have been in use in this style; but the tracery of the circles in the transepts of Westminster abbey appear to have been renewed during this period. At Henry the VII.'s chapel, a window is used in the aisles which seems to have led the way to that wretched substitute for fine tracery, the square-headed windows of queen Elizabeth and king James the first's time. This window is a series of small pannels forming a square head, and it is not flat but in projections, and these, with the octagonal towers used for buttresses, throw the exterior of the building into fritter, ill-assorting with the boldness of the clerestory windows. In most of the later buildings of this style, the window and its architrave completely fill up the space between the buttresses, and the east and west windows are often very large; the west window of St. George's, Windsor, has fifteen lights in three divisions, and is a grand series of pannels, from the floor to the roof; the door is amongst the lower ones, and all above the next to the door is pierced for the window. The east window at Gloucester is also very large, but that is of three distinct parts, not in the same line of plan.

When canopies are used, which is not so often as in the last style, they are generally of the ogree character, beautifully crocketed.

### PERPENDICULAR ENGLISH ARCHES.

Although the four-centred arch is much used, particularly in the latter part of the style, yet, as in all the other styles, we have in this also arches of almost all sorts amongst the ornamental parts of niches, &c. and in the composition lines of pannels, are arches from a very fine thin lancet to an almost flat segment.

Yet, with all this variety, the four-centred arch is the one most used in large buildings, and the arches of other character, used in the division of the aisles, begin to have what is one of the great distinctions of this style,—the almost constant use of mouldings running from the base all round the arch, without any stop horizontally, by way of capital; sometimes with one shaft and capital, and the rest of the lines running; the shafts in front running up without stop to the roof, and from their capitals springing the groins. In window arches, shafts are now very seldom used, the architrave running all round, and both window arches and the arches of the interior, are often inclosed in squares, with ornamented spandrels, either like the doors, or of pannelling. Interior arches have seldom any dripstone when the square is used.

Another great distinction of these arches, in large buildings, is the absence of the triforium or gallery, between the arches of the nave and the clerestory windows; their place is now supplied by pannels, as at St. George's, Windsor, or statuary niches, as at Henry the VII.'s chapel; or they are entirely removed, as at Bath, and Manchester Old church, &c.

### PERPENDICULAR ENGLISH PIERS.

The massive Norman round pier, lessened in size and extended in length, with shafts set round it, became the Early English pier; the shafts were multiplied, and set into the face of the pier, which became, in its plan, lozenge, and formed the Decorated pier. We now find the pier again altering in shape, becoming much thinner between the arches, and its proportion the other way, from the nave to the aisle, increased, by having those shafts which run to the roof, to support the springings of the groins, added in front, and not forming a part of the mouldings of the arch, but having a bold hollow between them: this is particularly apparent at King's college chapel, Cambridge, St.

George's, Windsor, and Henry the VII.'s chapel, the three great models of enriched Perpendicular style; but it is observable in a less degree in many others. In small churches, the pier mentioned in the last style, of four shafts and four hollows, is still much used; but many small churches have humble imitations of the magnificent arrangement of shafts and mouldings spoken of above. There are still some plain octagonal, &c. piers, in small churches, which may belong to this age.

Though filleted shafts are not so much used as in the last style, the exterior moulding of the architrave of interior arches is sometimes a filleted round, which has a good effect; and in general the mouldings and parts of piers, architraves, &c. are much smaller than those used in the last style, except the large hollows before mentioned.

#### PERPENDICULAR ENGLISH BUTTRESSES.

These differ very little from those of the last style, except that triangular heads to the stages are much less used, the set-offs being much more often bold projections of plain slopes; yet many fine buildings have the triangular heads. In the upper story, the buttresses are often very thin, and have diagonal faces. There are few large buildings of this style without flying buttresses, and these are often pierced; at Henry the VII.'s chapel they are of rich tracery, and the buttresses are octagonal turrets. At King's college chapel, Cambridge, which has only one height within, the projection of the buttresses is so great as to allow chapels between the wall of the nave, and another level with the front of the buttresses. At Gloucester, and perhaps at some other places, an arch or half arch is pierced in the lower part of the buttress. There are a few buildings of this style without any buttresses. All the kinds are occasionally ornamented with statuary niches, and canopies of various descrip-

tions, and the diagonal corner buttress is not so common as in the last style; but the two buttresses often leave a square, which runs up, and sometimes, as at the tower of the Old church at Manchester, is crowned with a third pinnacle.

Although pinnacles are used very freely in this style, yet there are some buildings, whose buttresses run up and finish square without any; of this description is St. George's, Windsor, and the Beauchamp chapel. The buttresses of the small eastern addition at Peterborough cathedral are curious, having statues of saints for pinnacles.

In interior ornaments, the buttresses used are sometimes small octagons, sometimes pannelled, sometimes plain, and then, as well as the small buttresses of niches, are often banded with a band different from the Early English, and much broader. Such are the buttresses between the doors of Henry the VII.'s chapel.

The small buttresses of this style attached to screen-work, stall-work, and niches, are different from any before used, and they form a good mark of the style. The square pedestal of the pinnacle being set with an angle to the front, is continued down, and on each side is set a small buttress of a smaller face than this pedestal, thus leaving a small staff between them; these buttresses have set-offs, and this small staff at each set-off has the moulding to it, which being generally two long hollows, and a fillet between, has on the staff an appearance of a spear head. It is not easy to describe this buttress in words, but when once seen, it will be easily recognised; and as almost every screen and tabernacle niche is ornamented with them in this style, they need not be long sought. The niches in front of Westminster hall, (one of the best and earliest Perpendicular examples,) and the niches under the clerestory windows of Henry the VII.'s chapel, (one of the latest) have them almost exactly similar.



## PERPENDICULAR ENGLISH TABLETS.

The cornice is now, in large buildings, often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep; yet still, in plain buildings, the old cornice mouldings are much adhered to; but it is more often ornamented in the hollow with flowers, &c. and sometimes with grotesque animals; of this the churches of Gresford and Mold, in Flintshire, are curious examples, being a complete chase of cats, rats, mice, dogs, and a variety of imaginary figures, amongst which various grotesque monkeys are very conspicuous. In the latter end of the style, something very analogous to an ornamented frieze is perceived, of which the canopies to the niches, in various works, are examples; and the angels so profusely introduced, in the later rich works, are a sort of cornice ornaments. These are very conspicuous at St. George's, Windsor, and Henry the VII.'s chapel. At Bath, is a cornice of two hollows, and a round between with fillets, both upper and under surface nearly alike. The dripstone of this style is, in the heads of doors and some windows, much the same as in the last style, and it most generally finishes by a plain return; though corbels are sometimes used, this return is frequently continued horizontally.

Tablets under the windows are like the dripstone, and sometimes fine bands are carried round as tablets. Of these there are some fine remains at the cathedral, and at the tower of St. John's, Chester.

The basement mouldings ordinarily used are not materially different from the last style; reversed ogees and hollows, variously disposed, being the principal mouldings; but in rich buildings several mouldings and alternate faces are used.



## PERPENDICULAR ENGLISH NICHES.

These are very numerous, as amongst them we must include nearly all the stall, tabernacle, and screen-work in the English churches; for there appears little wood-work of an older date, and it is probable that much screen-work was defaced at the Reformation, but restored in queen Mary's time, and not again destroyed; at least the execution of much of it would lead to such a supposition, being very full of minute tracery, and much attempt at stiffly ornamented friezes. The remains of oak screen-work and tracery are much greater than would be conceived possible, considering the varied destructions of the Reformation and civil war. Most of our cathedrals, and very many smaller churches, contain tabernacle and screen-work in excellent condition, and of beautiful execution; and amongst this kind of work should be reckoned the great number of stalls with turn-up seats and benches; these, though many of them are of abominable composition, are by no means all so; the ceremonies of the church, legends, and above all, figures of animals, flowers, and foliage, admirably designed and executed, make up by far the greater number. At St. Michael's church, Coventry, are many of the best character. The benches before these stalls present, in their ends and fronts, combinations of panneling and flower-work of great beauty. As an instance how late wood-work was executed in a good style, there is some screen-work in the church at Huyton in Lancashire, in which the date is cut in such a way as to preclude any doubt of its being done at the time; and the date is corroborated by armorial bearings carved on the same work; this date is 1663, a time at which all idea of executing good English work in stone seems to have been lost. Many niches are simple recesses, with rich ogee canopies, and others have over-hanging square-

headed canopies, with many minute buttresses and pinnacles, crowned with battlements; or, in the latter part of the style, with what has been called the Tudor flower, an ornament used instead of battlement, as an upper finish, and profusely strewn over the roofs, &c. of rich late buildings. Of these niches, those in Henry the VII.'s chapel, between the arches and clerestory windows, are perhaps as good a specimen as any. Of the plain recesses, with ogee canopies, there are some fine ones at Windsor.

The whole interior of the richer buildings of this style, is more or less a series of pannels; and therefore, as every pannel may, on occasion, become a niche, we find great variety of shape and size; but like those of the last style, they may generally be reduced to one or other of these divisions.

#### PERPENDICULAR ENGLISH ORNAMENTS.

The grand source of ornament, in this style, is panneling; indeed, the interior of most rich buildings is only a general series of it; for example, King's college chapel, Cambridge, is all pannel, except the floor; for the doors and windows are nothing but pierced pannels, included in the general design, and the very roof is a series of them of different shapes. The same may be said of the interior of St. George's, Windsor; and still further, Henry the VII.'s chapel is so both within and without, there being no plain wall all over the chapel, except the exterior from below the base moulding, all above is ornamental pannel. All the small chapels of late erection in this style, such as those at Winchester, and several at Windsor, are thus all pierced pannel. Exclusive of this general source of ornament, there are a few peculiar to it; one, the battlement to transoms of windows, has already been mentioned; this, in works of late date, is very frequent, sometimes extending to small transoms in the head of the window, as well as the general division of the lights. Another,

the Tudor flower, is, in rich work, equally common, and forms a most beautiful enriched battlement, and is also sometimes used on the transoms of windows in small work. Another peculiar ornament of this style, is the angel cornice, used at Windsor and in Henry the VII.'s chapel; but though according with the character of those buildings, it is by no means fit for general use. These angels have been much diffused, as supporters of shields, and as corbels to support roof-beams, &c. Plain as the Abbey-church at Bath is in its general execution, it has a variety of angels as corbels, for different purposes.

A great number of edifices of this style appear to have been executed in the reign of Henry the VII, as the angels so profusely introduced into his own works, and also his badges—the rose and portcullis, and sometimes his more rare cognizances, are abundantly scattered in buildings of this style.

Flowers of various kinds continue to ornament cornices, &c. and crockets were variously formed towards the end of the style, those of pinnacles were often very much projected, which has a disagreeable effect; there are many of these pinnacles at Oxford, principally worked in the decline of the style.

### PERPENDICULAR ENGLISH STEEPLES.

Of these there remain specimens of almost every description, from the plain short tower of a country church, to the elaborate and gorgeous towers of Gloucester and Wrexham. There are various fine spires of this style, which have little distinction from those of the last, but their age may be generally known by their ornaments, or the towers supporting them. Almost every conceivable variation of buttress, battlement, and pinnacle, is used, and the appearance of many of the towers combines, in a very eminent degree, extraordinary richness of execution and grandeur of design. Few counties in England are

without some good examples; besides the two already mentioned, Boston in Lincolnshire, All Saints in Derby, St. Mary's at Taunton, St. George's, Doncaster, are celebrated; and the plain, but excellently proportioned, tower of Magdalen college, Oxford, deserves much attention.

Amongst the smaller churches, there are many towers of uncommon beauty, but few exceed Gresford, between Chester and Wrexham; indeed, the whole of this church, both interior and exterior, is worth attentive examination. Paunton, near Grantham, has also a tower curious for its excellent masonry. There are of this style some small churches with fine octagonal lanterns, of which description are two in the city of York; and of this style is that most beautiful composition, the steeple of St. Nicholas, at Newcastle-upon-Tyne,—a piece of composition equally remarkable for its simplicity, delicacy, and excellent masonic arrangement. Early in this style also is the steeple of St. Michael at Coventry, which, but for the extreme destruction of its ornaments, in consequence of the nature of the stone, would be nearly unequalled. To notice all the magnificent towers of this style would take a volume, but the cathedrals at Canterbury and York must not be omitted. At Canterbury, the central tower, which has octagonal turrets at the corners, is a very fine one; and the south-west tower, which has buttresses and fine pinnacles, though in a different style, is little inferior. At York, the centre tower is a most magnificent lantern; its exterior looks rather flat, from its not having pinnacles, which seem to have been intended by the mode in which the buttresses are finished; but its interior gives, from the flood of light it pours into the nave and transepts, a brilliancy of appearance equalled by very few, if any, of the other cathedrals.

## PERPENDICULAR ENGLISH BATTLEMENTS.

Parapets still continue to be used occasionally. The trefoiled pannel with serpentine line is still used, but the dividing line is oftener straight, making the divisions regular triangles.

Of pannelled parapets, one of the finest is that of the Beauchamp chapel, which consists of quatrefoils in squares, with shields and flowers.

Of pierced battlements there are many varieties, but the early ones frequently have quatrefoils, either for the lower compartments, or on the top of the pannels of the lower, to form the higher; the later have often two heights of pannels, one range for the lower, and another over them forming the upper; and at Loughborough is a fine battlement of rich pierced quatrefoils, in two heights, forming an indented battlement. These battlements have generally a running cap moulding carried round, and generally following the line of battlement. There are a few late buildings, which have pierced battlements, not with straight tops, but variously ornamented; such is the tomb-house at Windsor, with pointed upper compartments; and such is the battlement of the eastern addition at Peterborough, and the great battlement of King's college chapel, Cambridge, and also that most delicate battlement over the lower side chapels; this is perhaps the most elegant of the kind. Sometimes on the outside, and often within, the Tudor flower is used as a battlement, and there are a few instances of the use of a battlement analogous to it in small works long before; such is that at Waltham cross.

Of plain battlements there are many descriptions: 1st, that of nearly equal intervals, with a plain capping running round with the outline. 2nd, The castellated battlement, of nearly equal intervals, and sometimes with large battlements and small intervals, with the cap moulding running only horizontally, and



the sides cut plain. 3d, A battlement like the last, with the addition of a moulding which runs round the outline, and has the horizontal capping set upon it. 4th, The most common late battlement, with the cap moulding broad, of several mouldings, and running round the outline, and thus often narrowing the intervals, and enlarging the battlement. To one or other of these varieties, most battlements may be reduced; but they are never to be depended on alone, in determining the age of a building, from the very frequent alterations they are liable to.

### PERPENDICULAR ENGLISH ROOFS.

These may be divided into three kinds; first, those open to the roof framing; second, those ceiled flat or nearly so; and thirdly, the regular groined roof.

Of the first kind are those magnificent timber roofs, of which Westminster hall is one of the finest specimens. The beams, technically called *principals*, are here made into a sort of trefoil arch, and the interstices of the framing filled with pierced pannellings; there are also arches from one principal to another. Crosby hall in Bishopsgate-street, is another roof of this description, as is the hall of Christchurch, Oxford, and many others: this roof is not often found in churches.

The second is common in churches, and is the Perpendicular ordinary style of cieling, rich, though easily constructed; a rib crossed above the pier, with a small flat arch, and this was crossed by another in the centre of the nave, and the spaces thus formed were again divided by cross ribs, till reduced to squares of two or three feet; and at each intersection, a flower, shield, or other ornament was placed. This roof was sometimes in the aisles made sloping, and occasionally coved. In a few instances, the squares were filled with fans, &c. of small tracery. A variety of this roof which is very seldom met with, is a real flat cieling, like the ordinary domestic cieling of the present



day; of this, the post room at Lambeth palace offers one specimen, and a room attached to St. Mary's hall, at Coventry, another; both these have small ribs crossing the ceiling, and dividing it into several parts. At Coventry, the intersection of these ribs in the centre, and their spring from the moulding, which runs round from the side walls, are ornamented with carvings.

The third, or groined roof, is of several kinds. Of this it may be well to notice, that the ribs in this style are frequently of fewer mouldings than before, often only a fillet and two hollows, like a plain mullion. We see in the groined roofs of this style almost every possible variety of disposition of the ribs, and in the upper part of the arch they are in many instances feathered; and these ribs are increased in the later roofs, till the whole is one series of net-work, of which the roof of the choir, at Gloucester, is one of the most complicated specimens. The late monumental chapels, and statuary niches, mostly present in their roofs very complicated tracery.

We now come to a new and most delicate description of roof, that of *fan tracery*, of which probably the earliest, and certainly one of the most elegant, is that of the cloisters at Gloucester. In these roofs, from the top of the shaft springs a small fan of ribs, which doubling out from the points of the pannels, ramify on the roof, and a quarter or half-circular rib forms the fan, and the lozenge interval is formed by some of the ribs of the fan running through it, and dividing it into portions, which are filled with ornament. King's college chapel, Cambridge, Henry the VII.'s chapel, and the Abbey-church at Bath, are the best specimens, after the Gloucester cloisters; and to these may be added the aisles of St. George's, Windsor, and that of the eastern addition to Peterborough. To some of these roofs are attached pendants, which, in Henry the VII.'s chapel, and the Divinity school at Oxford, come down as low as the springing line of the fans.

The roof of the nave and choir of St. George's, Windsor, is very singular, and perhaps unique. The ordinary proportion of the arches and piers is half the breadth of the nave; this makes the roof compartments two squares, but at Windsor the breadth of the nave is nearly three times that of the aisles, and this makes a figure of about three squares. The two exterior parts are such as, if joined, would make a very rich, ribbed roof; and the central compartment, which runs as a flat arch, is filled with tracery pannels, of various shapes, ornamented with quatrefoils, and forming two halves of a star; in the choir, the centre of the star is a pendant. This roof is certainly the most singular, and perhaps the richest in effect of any we have; it is profusely adorned with bosses, shields, &c.

There still remains one more description of roof, which is used in small chapels, but not common in large buildings. This is the arch roof; in a few instances it is found plain, with a simple ornament at the spring and the point, and this is generally a moulding with flowers, &c. but it is mostly pannelled. Of this roof, the nave of the Abbey-church at Bath is a most beautiful specimen. The arch is very flat, and is composed of a series of small rich pannels, with a few large ones at the centre of the compartments formed by the piers. The roofs of the small chapels, on the north side of the Beauchamp chapel, at Warwick, are also good examples; and another beautiful roof of this kind is the porch to Henry the VII.'s chapel; but this is so hidden, from the want of light, as to be seldom noticed.

The ribbed roofs are often formed of timber and plaster, but are generally coloured to represent stonework.

There may be some roofs of different arrangements from any of these; but in general they may be referred to one or other of the above heads.

## PERPENDICULAR ENGLISH FRONTS.

The first to be noticed of these, and by far the finest west front, is that of Beverley minster, a building much less known than its great value merits it should be. What the west front of York is to the Decorated style, this is to the Perpendicular, with this addition, that in this front nothing but one style is seen,—all is harmonious. Like York minster, it consists of a very large west window to the nave, and two towers for the end of the aisles. This window is of nine lights, and the tower windows of three lights. The windows in the tower correspond in range nearly with those of the aisles and clerestory windows of the nave; the upper windows of the tower are belfry windows. Each tower has four large and eight small pinnacles, and a very beautiful battlement. The whole front is pannelled, and the buttresses, which have a very bold projection, are ornamented with various tiers of niche-work, of excellent composition and most delicate execution. The doors are uncommonly rich, and have the hanging feathered ornament; the canopy of the great centre door runs up above the sill of the window, and stands free in the centre light, with a very fine effect. The gable has a real tympanum, which is filled with fine tracery. The east front is fine, but mixed with Early English. The west fronts of Winchester, Gloucester, Chester, Bath, and Windsor, are all of this style, and all of nearly the same parts;—a great window and two side ones, with a large door and sometimes side ones; Chester has only one side window. Though in some respects much alike, they are really very different. Winchester has three rich porches to its doors; Gloucester a very rich battlement, with the canopy of the great window running through it; Chester a very fine door, with niches on each side; Bath, a curious representation of Jacob's dream, the ladders forming a sort of buttresses, and angels filling

the space about the head of the great window ; Windsor is plain, except its noble window and beautiful pierced parapet and battlements: but it is curious that in all these examples the nave is flanked by octagonal towers; at Winchester and Gloucester, crowned with pinnacles; at Chester and Windsor with ogee heads, and at Bath by an open battlement. The ends of King's college chapel, Cambridge, are nearly alike, but that one has a door and the other not; these also are flanked with octagonal towers, which are finished with buttresses, pinnacles, and an ogee top. Of east ends, York is almost the only one which preserves the whole elevation, and this is the richest of all; it is highly ornamented with niches in the buttresses, and has octagonal turrets which finish in very tall pinnacles, of a size equal to small spires, but which, from the great elevation of the front, do not appear at all too large. Of small churches, the west end of St. George, Doncaster, and Trinity church, Hull, are fine examples; as are the east ends of Louth church in Lincolnshire, and Warwick church, as well as its beautiful companion the Beauchamp chapel.

#### PERPENDICULAR ENGLISH PORCHES.

Of these there are so many that it is no easy matter to chuse examples, but three may be noticed; first, that attached to the south-west tower of Canterbury cathedral, which is covered with fine niches; secondly, the south porch at Gloucester, which has more variety of outline, and is nearly as rich in niches; the third is the north porch at Beverley, and this is, as a pannelled front, perhaps unequalled. The door has a double canopy, the inner an ogee, and the outer a triangle, with beautiful crockets and tracery, and is flanked by fine buttresses breaking into niches, and the space above the canopy to the cornice, is pannelled; the battlement is composed of rich niches, and the buttresses crowned by a group of four pinnacles. The

small porches of this style are many of them very fine, but few equal those of King's college chapel, Cambridge.

The appearance of Perpendicular buildings is very various, so much depends on the length to which pannelling, the great source of ornament, is carried. The triforium is almost entirely lost, the clerestory windows resting often on a string which bounds the ornaments in the spandrels of the arches, but there is not unfrequently under these windows, in large buildings, a band of sunk or pierced pannelling of great richness.

Of this style so many buildings are in the finest preservation, that it is difficult to select; but, on various accounts, several claim particular mention. The choir at York is one of the earliest buildings; indeed it is, in general arrangements, like the nave, but its ornamental parts, the gallery under the windows, the windows themselves, and much of its pannelling in the interior, are completely of Perpendicular character, though the simple grandeur of the piers is the same as the nave. The choir of Gloucester is also of this style, and most completely so, for the whole interior is one series of open-work panels laid on the Norman work, parts of which are cut away to receive them; it forms a very ornamental whole, but by no means a model for imitation.

Of the later character, are three most beautiful specimens, King's college chapel, Cambridge, Henry the VII.'s chapel, and St. George's, Windsor; in these, richness of ornament is lavished on every part, and they are particularly valuable for being extremely different from each other, though in many respects alike. Of these, undoubtedly St. George's, Windsor, is the most valuable, from the great variety of composition arising from its plan; but the roof and single line of wall of King's college chapel, Cambridge, deserves great attention, and the details of Henry the



VII.'s chapel will always command it, from the great delicacy of their execution.

Of small churches, there are many excellent models for imitation, so that in this style, with some care and examination, scarcely any thing need be executed but from absolute authority. The monumental chapels of this style are peculiarly deserving attention, and often of the most elaborate workmanship.

The fonts of this style are very numerous, and of all sorts of workmanship, from the roughest description, to that most elaborate specimen at Walsingham church in Norfolk. To some of these remain font covers of wood, of which a few are composed of very good tabernacle-work.

The castellated remains of this style are generally much altered, to render them habitable; parts of Windsor castle are good; the exterior of Tattershall castle, in Lincolnshire, remains nearly unaltered.



### **Miscellaneous Remarks on Buildings of English Architecture.**

Having now given an outline of the details of the different styles, it remains to speak of a few matters which could not so well be previously noticed. As one style passed gradually into another, there will be here and there buildings partaking of two, and there are many buildings of this description whose dates are not at all authenticated.

There is one building which deserves especial mention, from the singularity of its character, ornaments, and plan; this is Roslyn chapel. It is certainly unclassable as a whole, being unlike any other building in Great Britain of its age, (the latter part of the fifteenth century,) but if its details are minutely examined, they will be found to accord most completely, in the ornamental work, with the style then

prevalent, though debased by the clumsiness of the parts, and their want of proportion to each other. There seems little doubt that the designer was a foreigner, or at least took some foreign buildings for his model.

It will be proper to add a few words on the alterations and additions which most ecclesiastical edifices have received; and some practical remarks as to judging of their age. The general alteration is that of windows, which is very frequent; very few churches are without some Perpendicular windows. We may therefore pretty safely conclude that a building is as old as its windows, or at least that part is so which contains the windows; but we can by no means say so with respect to doors, which are often left much older than the rest of the building.

A locality of style may be observed in almost every county, and in the districts where flint abounds, it is sometimes almost impossible to determine the date of the churches, from the absence of battlements, architraves, and buttresses; but wherever stone is used, it is seldom difficult to assign each part to its proper style, and with due regard to do the same with plates of ordinary correctness, a little habitual attention would enable most persons to judge at once, at the sight of a plate or drawing, of its correctness, from its consistency, or the contrary, with the details of its apparent style.

In a sketch like the present, it is impossible to notice every variety; but at least the author now presents the world with a rational arrangement of the details of a mode of architecture on many accounts valuable, and certainly the most proper for ecclesiastical edifices. Still further to enable the reader to distinguish the principles of Grecian and English architecture, he adds a few striking contrasts, which are formed by those principles in buildings of real purity, and which will at once convince any unprejudiced mind of the impossibility of any thing like a good mixture.

## GRECIAN.

The general running lines are horizontal.

Arches not necessary.

An entablature absolutely necessary, consisting always of two, and mostly of three distinct parts, having a close relation to, and its character and ornaments determined by the columns.

The columns can support nothing but an entablature, and no arch can spring directly from a column.

A flat column may be called a pilaster, which can be used as a column.

The arch must spring from a horizontal line.

Columns the supporters of the entablature.

## ENGLISH.

The general running lines are vertical.

Arches a really fundamental principle, and no pure English building or ornament can be composed without them.

No such thing as an entablature composed of parts, and what is called a cornice, bears no real relation to the shafts which may be in the same building.

The shafts can only support an arched moulding, and in no case a horizontal line.

Nothing analogous to a pilaster; every flat ornamented projecting surface, is either a series of pannels, or a buttress.

No horizontal line necessary, and never any but the small cap of a shaft.

Shaft bears nothing, and is only ornamental, and the round pier still a pier.

## GRECIAN.

No projections like buttresses, and all projections stopped by horizontal lines.

Arrangement of pediment fixed.

Openings limited by the proportions of the column.

Regularity of composition on each side of a centre necessary.

Cannot form good steeples, because they must resemble unconnected buildings piled on each other.

## ENGLISH.


Buttresses essential parts, and stop horizontal lines.

Pediment only an ornamented end wall, and may be of almost any pitch.

Openings almost unlimited.

Regularity of composition seldom found, and variety of ornament universal.

From its vertical lines, may be carried to any practicable height, with almost increasing beauty.



In the foregoing details we have said little of castellated or domestic architecture; because there does not appear to be any remains of domestic buildings, so old as the latest period of the English style, which are unaltered; and because the castellated remains are so uncertain in their dates, and so much dilapidated or altered, to adapt them to modern modes of life or defence, that little clear arrangement could be made, and a careful study of ecclesiastical architecture will lead any one, desirous to form some judgment of the character of these buildings, to the most accurate conclusions on the subject which can well be obtained in their present state.

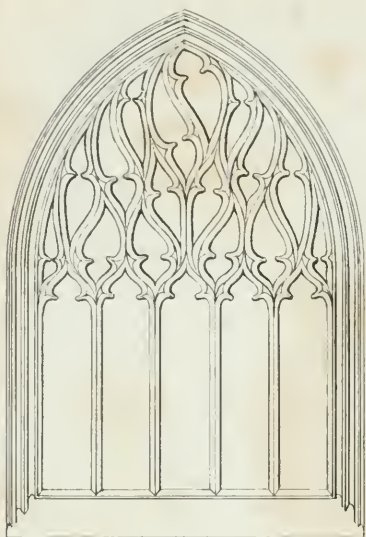
Nor has any thing been said of monuments, because, should they bear the name of the deceased, and the date of his death, they were often erected long after; thus Osric's tomb at Gloucester, and that of King John at Worcester, are both of Perpendicular date, if their style may be considered as any guide. Most of the monuments which are valuable, will have their style ascertained by what has been said of larger erections. There are many which deserve much attention, for the excellence of their workmanship and composition; of these may be noted those of Aymer de Valance, earl of Pembroke, in Westminster abbey, and a curious monument in Winchelsea church, Sussex; the monument of the Pereys at Beverley; that of king Edward the II. at Gloucester, and that of Richard Beauchamp, earl of Warwick, in the centre of the Beauchamp chapel; with several at Canterbury, York, and Winchester.

There are two which are so singular, and so different from the style in use at the time of their erection, that they require particular remark; these are, the shrine of Edward the Confessor, and the tomb of Henry the III, both erected near the same time, and probably by the same artist, who has been stated to be an Italian; and this may account for the style of these monuments, where, with some few traces of the Early English, (the style in use at the time of their erection,) there is much close resemblance to Roman work; added to which they are covered with Mosaic work, which has been much used in Italy.

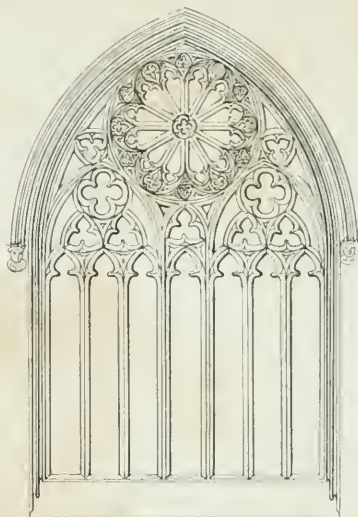
The object of this essay being to lead the student to examine and judge of buildings for himself, it has appeared advisable to refer him to some buildings in almost every part of the Kingdom; and in forming this list, (which follows the description of the plates,) it has been rather sought to refer to examples of good character than to swell the number by those which were doubtful; ruins have not often been referred to, except where they contain, either in com-







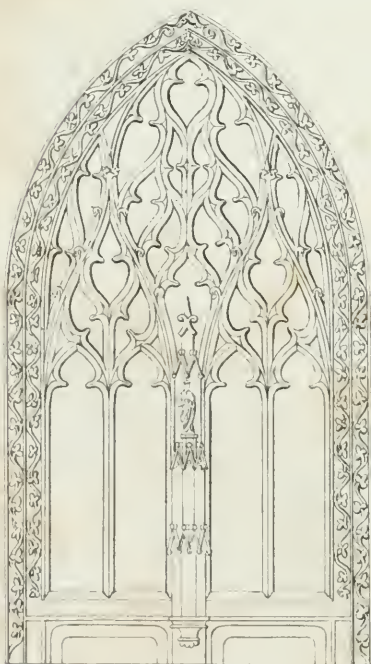
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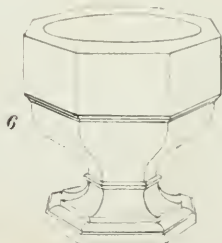
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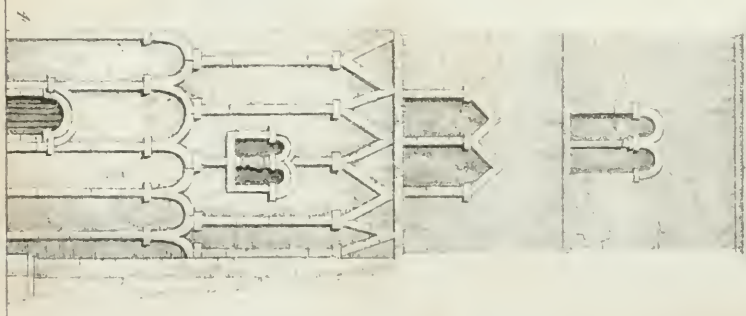
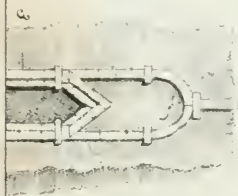
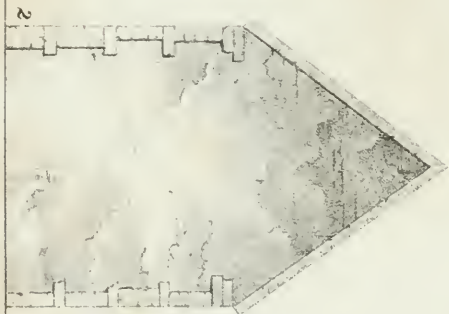
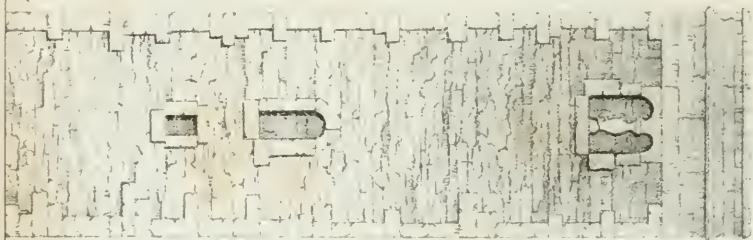


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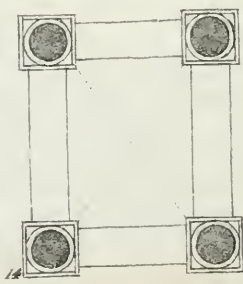
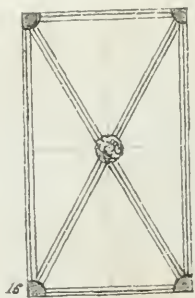
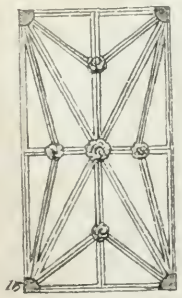
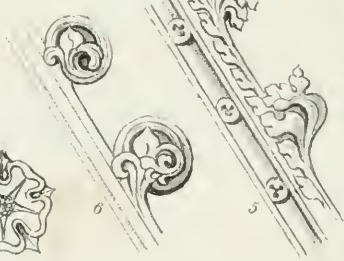
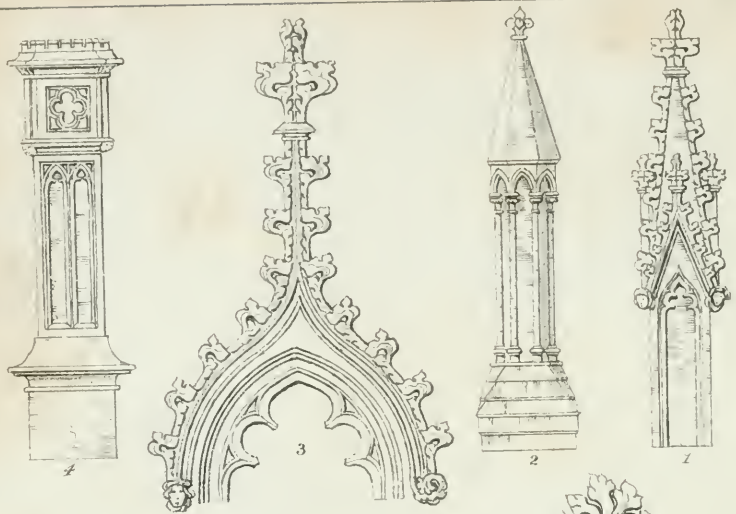
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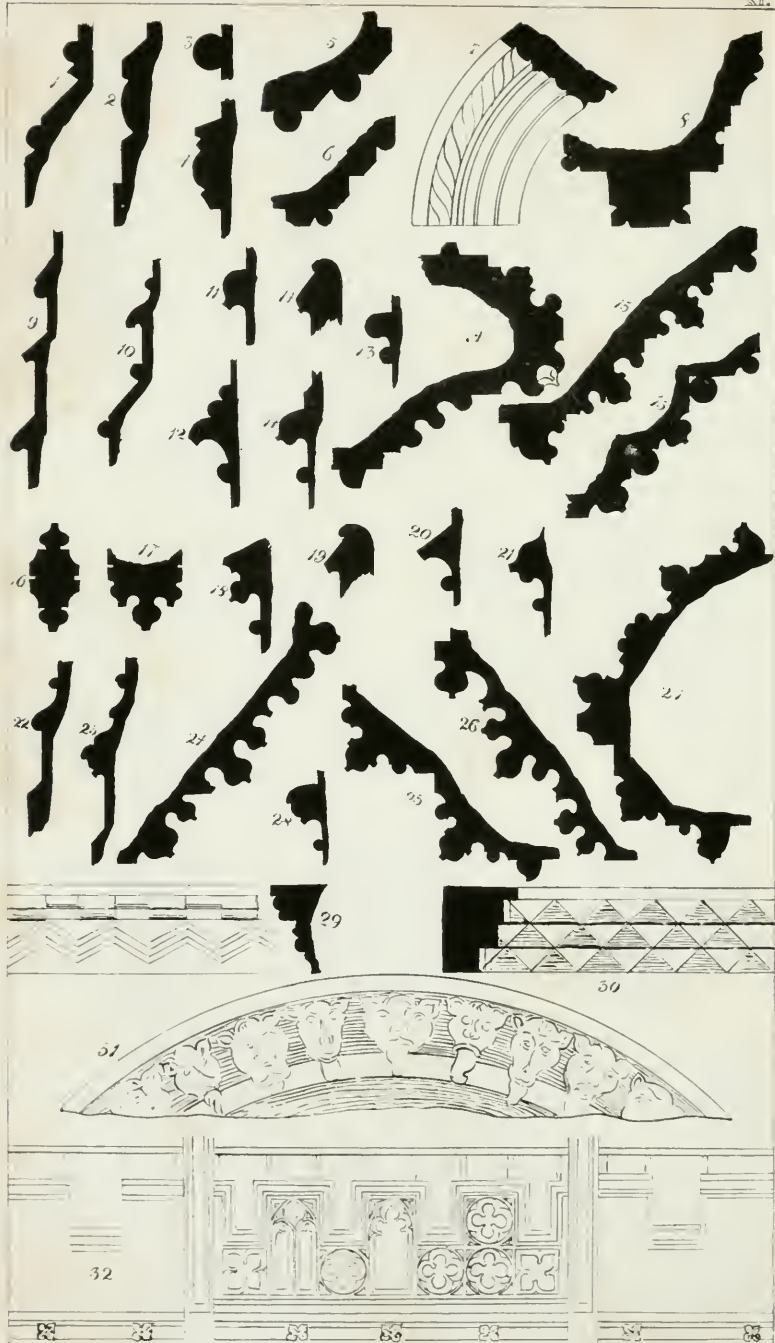




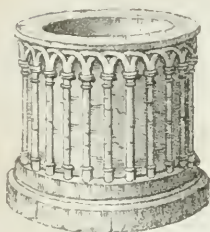












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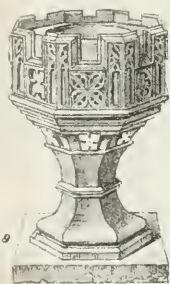
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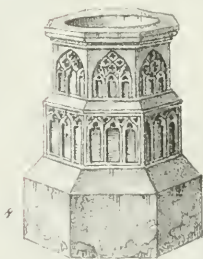
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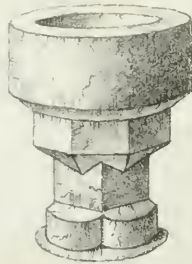
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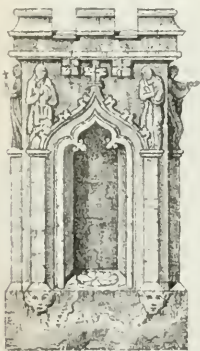
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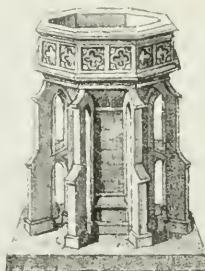
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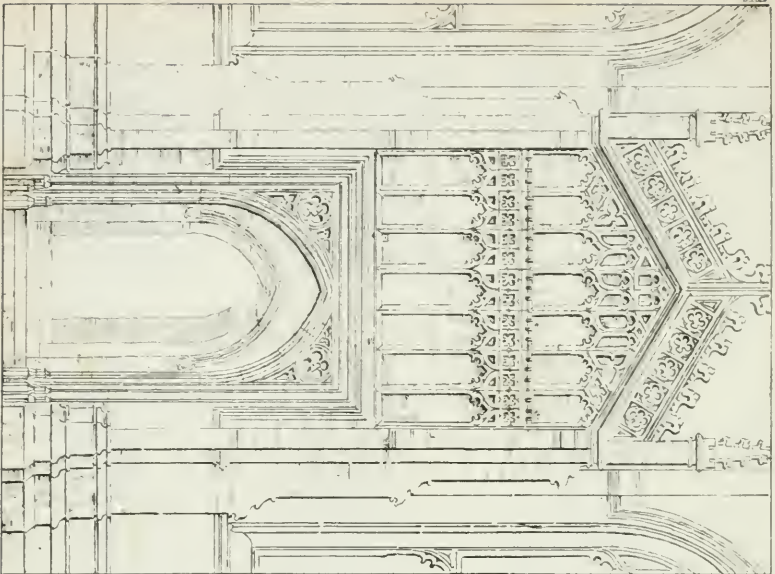
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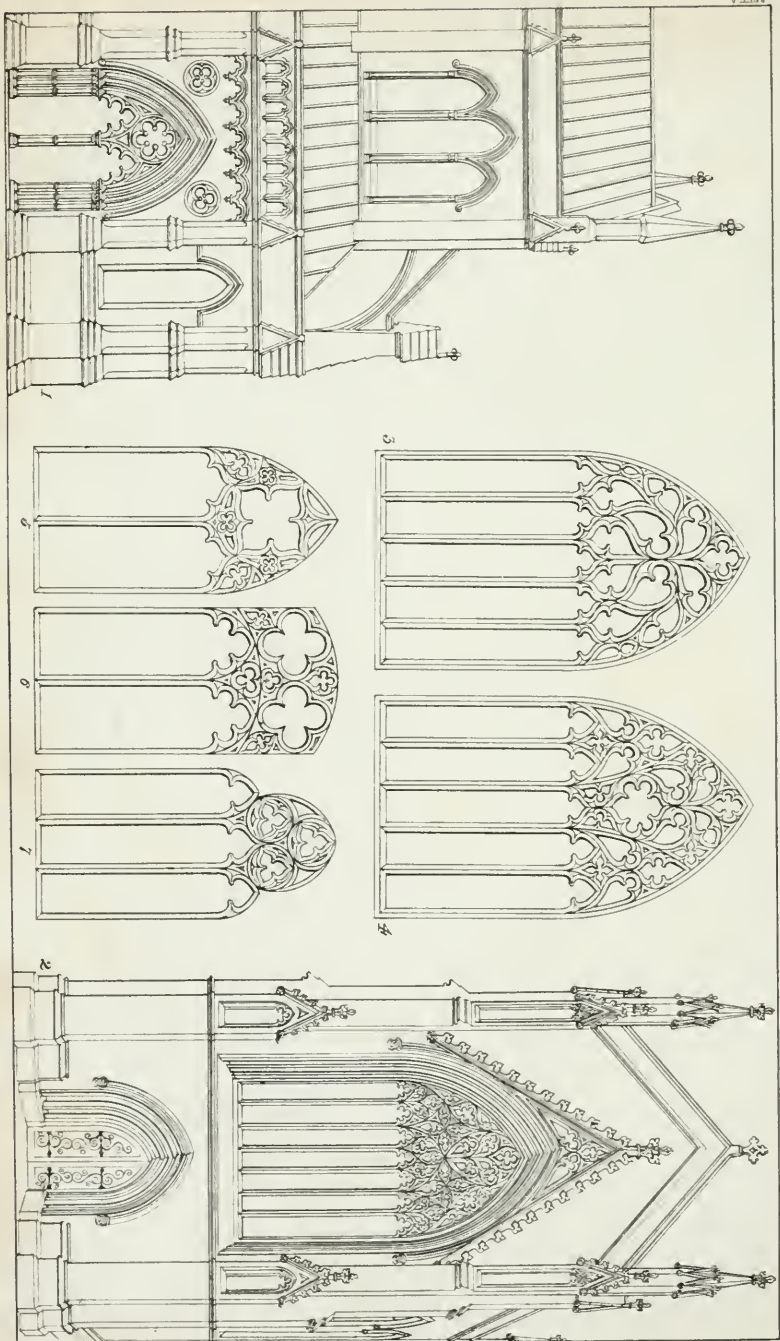
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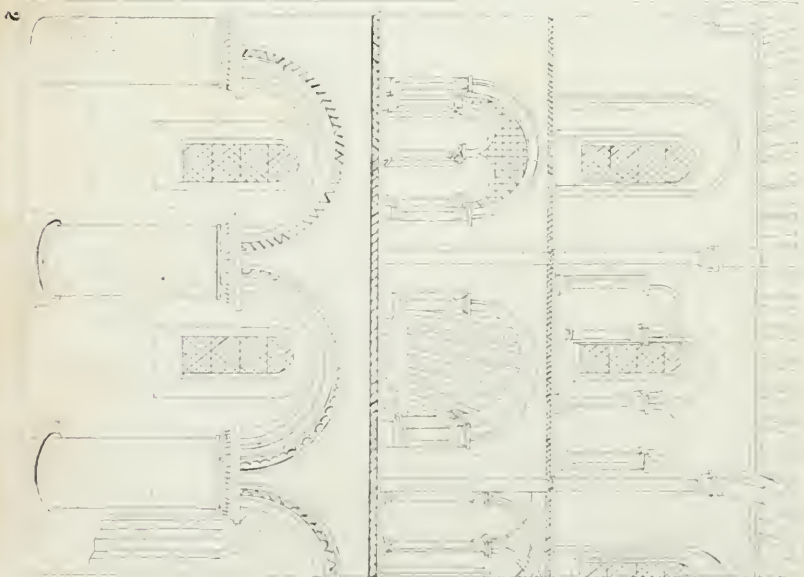
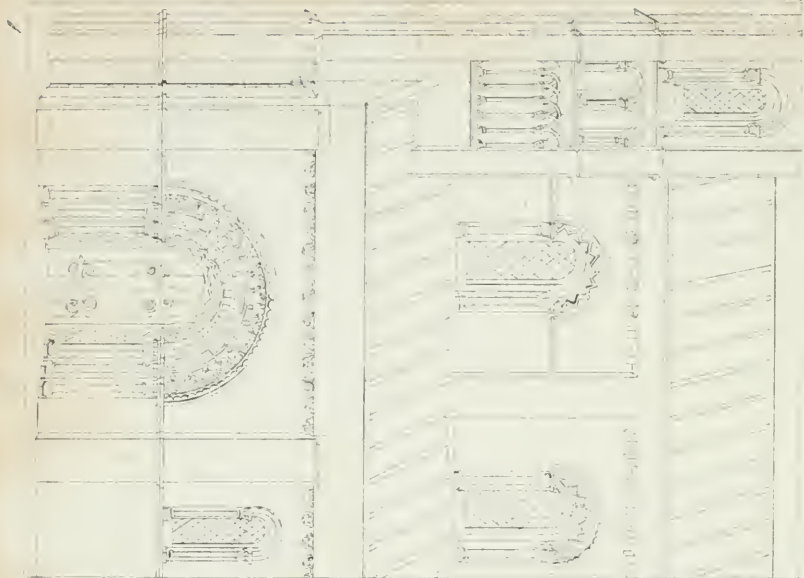




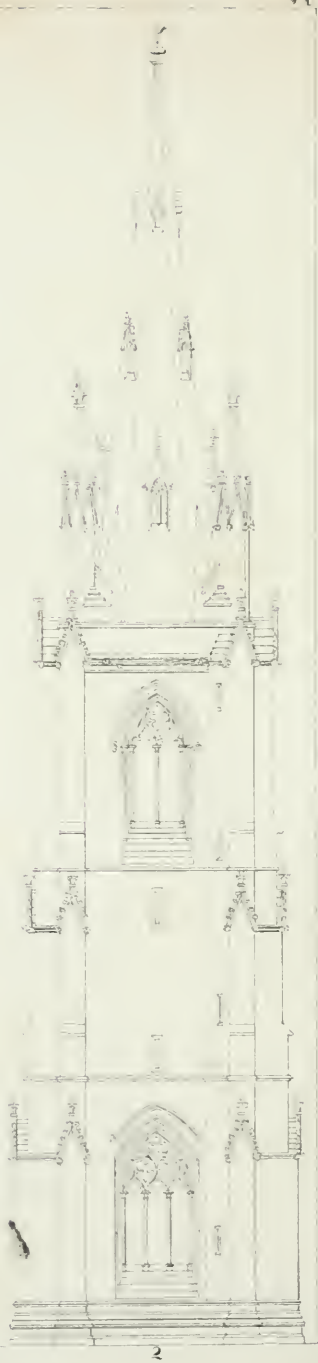
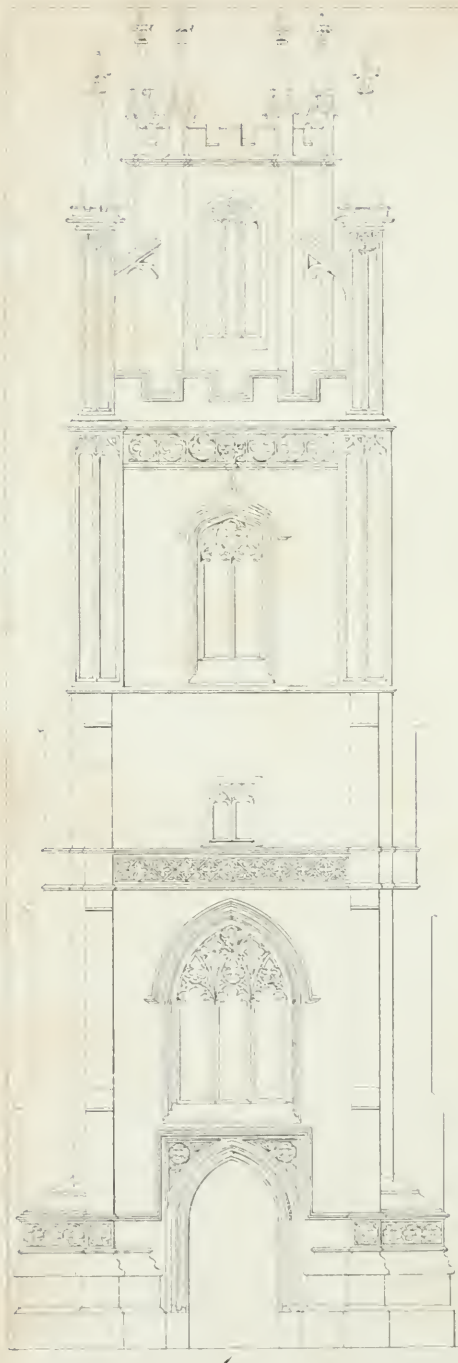




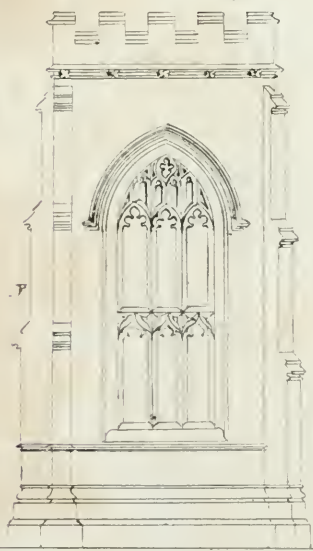
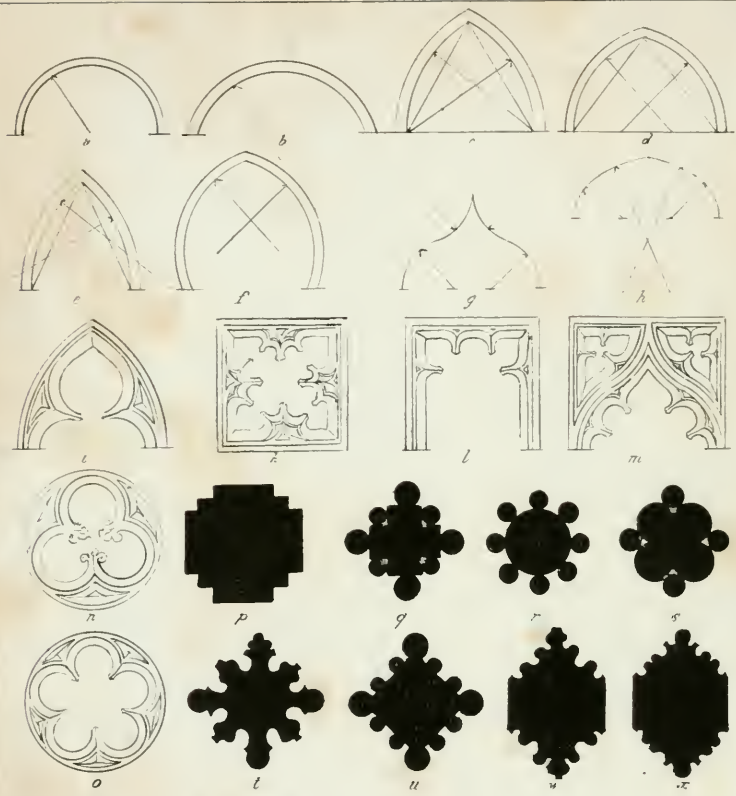






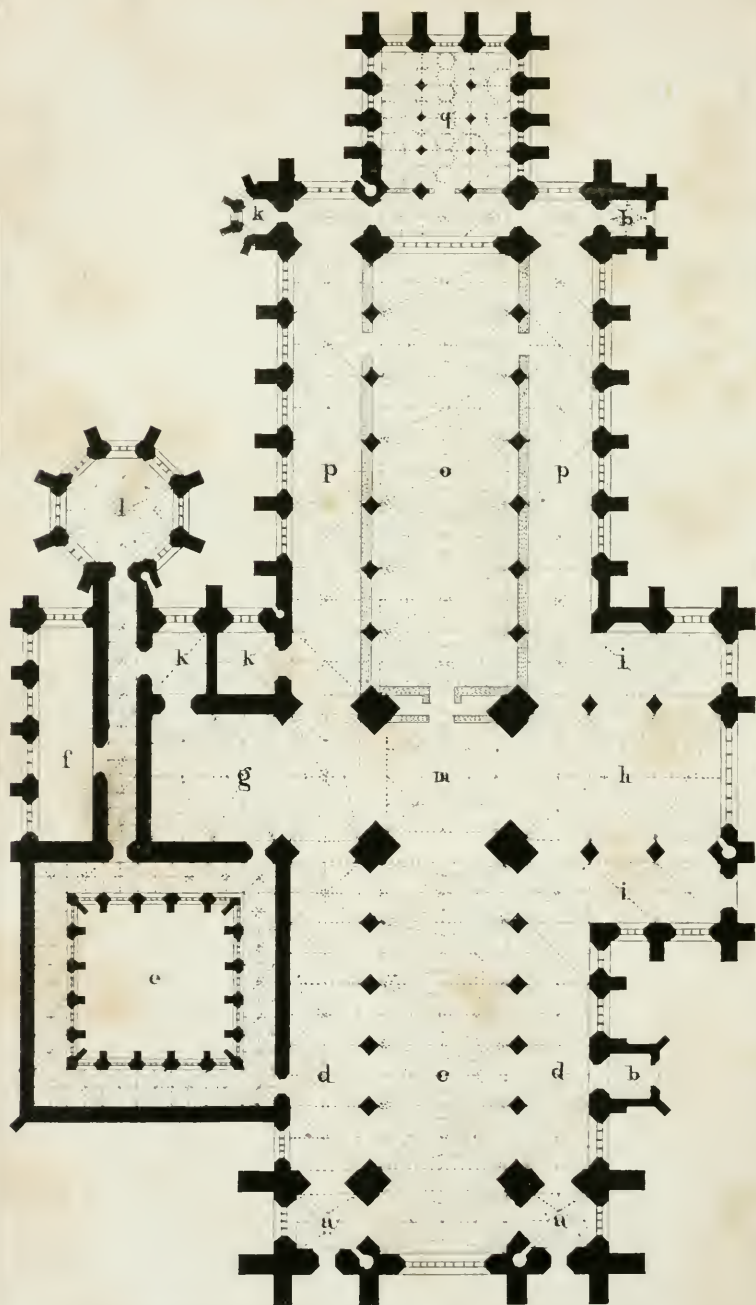












position or detail, some parts of considerable value ; sometimes it is only a part of the building referred to which is valuable ; and it should always be borne in mind, that the alterations which are continually taking place, may make some of the references incorrect. It is possible, that on the borders some churches may be placed in a wrong county, from the division not being well known.



### *Description of the Plates of English Architecture.*

[No relative proportion has been preserved between the various subjects engraved on each plate, it being the forms which are to be considered, each of which is given of the size most convenient for the requisite clearness of delineation.]

#### PLATE IV.

Plan of a cathedral, collegiate, or other church, in the form of a cross, with the usual additional buildings. It is not the plan of any particular building, but composed to introduce as many parts as it was expedient to describe. The cross lines represent the groinings of the roof, which, in plans of English buildings, are usually laid down as seen looking upwards.

*a a*, Towers at the west end. *b b*, Porches.

*c*, The nave. *d d*, Side aisles of the nave.

*e*, The cloisters. *f*, The library.

*g*, The north transept. *h*, The south transept.

*i i*, The side aisles of the south transept.

*k k k*, Chapels.

*l*, Chapter-house, with passage from the cloisters.

*m*, Central tower, cross, or lantern.

*n*, Screen, over which is usually placed the organ.

*o*, Choir, at the east end of which is generally the altar.

*p p*, Side aisles of the choir. *q*, Lady Chapel.

The small circles in several of the piers and walls, are staircases ; the steps could not be shown on so small a scale. The organ screen, and inclosure of the choir, are of a lighter tint than the walls, to show that they are not continued to the top of the arches ; against this inclosure are placed the stalls in a cathedral. The place of the bishop's throne varies, but it is generally on the south side, and the pulpit nearly opposite.

## PLATE V.

The design, in the lower part of this plate, is intended to give a general view of various parts as usually defined; and no letters of reference are employed, that the student may the more completely acquire the knowledge of parts by mere description. It consists of a portion of wall, in which is a Perpendicular window of three lights and a transom. The transom heads of the lights are cinquefoiled in an ogree arch, and the upper lights in a plain arch; the secondary divisions above are trefoiled. This window has a dripstone with plain returns. There are three buttresses; two are square-set corner buttresses, (one seen in front and one in flank;) and one diagonal one, which is seen at its angle. These buttresses have each three stages, and three set-offs, and die under the cornice, which is flowered. The battlement is of equal intervals, and the capping runs only horizontally. Under the window is a tablet, which runs round the square buttresses, or stops against, or dies into, the diagonal one. The base consists of two tablets; one an ogree and hollow, and the other a plain slope. This description ought to be so fully comprehended, that if measures were added, the student should be able to draw the design from the description, being furnished with sections, or some other mode of determining the mouldings. The upper lines of the plate contain various arches:

- a*, The semi-circular arch.    *b*, The segmental arch.
  - c*, The equilateral arch.    *d*, The drop arch.
  - e*, The lancet arch.    *f*, The horse-shoe arch.
  - g*, The ogree arch.    *h*, The four-centred arch.
- Then follow foliations or featherings:
- i*, A plain arch, trefoiled.
  - k*, A square quatrefoil pannel, double feathered.
  - l*, A square window-head, cinquefoiled.
  - m*, A transom, with ogree-head to the light, cinquefoiled, and the spandrels trefoiled.
  - n*, A trefoiled circle: this is of Early English character, and the points flowered.
  - o*, A cinquefoiled circle.    *p*, Plan of a plain Norman pier.
  - q*, A Norman pier with shafts.
  - r*, An Early English pier with a centre.
  - s*, An Early English pier from Salisbury.
  - t*, A Decorated English pier from Chester.
  - u*, A Decorated English pier from York.
  - w*, *x*, Two Perpendicular English piers.
  - y*, A perspective view of the west end of Howell Church, Lincolnshire, with a Bell Gable.

## PLATE VI.

Two steeples; one a Perpendicular tower with a lantern; this is the tower of Lowick Church in Northamptonshire.

The other steeple in this plate is a Decorated tower and spire. The tower has buttresses of three stages, running through the cornice, which is plain. The parapet has a horizontal capping. The spire has small windows with canopies. The belfry window is of two lights, set upon a plain string, which runs round the buttresses. Below are slits, and at the bottom a large window set on a string. The base mouldings have two tablets. This is the steeple of Heckington, Lincolnshire.

## PLATE VII.

1. A Norman composition, which may be considered as a view of one side of a nave, flanked with a small tower with two stages of ornamental arches, the lower intersecting, and a window above. The buttresses are plain; those below have a projection beyond the parapet, those above are without. The windows are various, and the door-way has shafts and several ornamental mouldings.

2. Part of a Norman interior, shewing one side of the nave, with the triforium and clerestory windows; and a wooden roof open to the rafters. The piers are the massive circular piers, with ornamented arches; the windows are varied, as are the divisions of the triforium, to shew the different modes of arrangement in this style: through one of the arches is shown the roof of the side aisle.

## PLATE VIII.

1. An Early English composition, with a double door and shafts, with leaved capitals and bands; an ornamented circle above the centre of the doors. The buttresses are nearly those of Salisbury cathedral, as well as the pannelling in, and the arches under, the parapet.

Above, is an ornamented division of three windows, and below one plain one; at the end is a flying buttress. On each side over the door, are circular sunk panels with ornamented points.

2. The west end of a Decorated building. This has square corner buttresses, which terminate with octagonal pedestals for pinnacles. These buttresses are of three stages; the lowest have in front triangular crocketed heads, and square sunk

niches. The second stage is plain, with plain moulded set-offs; the upper stage is pannelled, and with triangular crocketed heads. The parapet is plain, and the cornice flowered. The window is set on a tablet, which runs round the buttresses, and is of seven lights, from Heckington, Lincolnshire, with architrave of mouldings, dripstone, and canopy, supported by figures. The canopy is triangular, and crocketed; the interval filled with tracery in sunk pannels. The door-way consists of mouldings set on the lower base-tablet, and a plain dripstone, supported by heads. The door is covered with ornamental iron-work. The base mouldings consist of two tablets, an ogee, and plain slope.

3. A Decorated Window from Shottesbroke, Berkshire.

4. Ditto do Yaxley, Huntingdonshire.

5. Ditto do Penshurst, Kent.

6. Ditto do do, do.

7. Ditto do St. Stephen's, do.

#### PLATE IX.

A Perpendicular porch set against the aisles of a building, of which part of two windows are seen. This porch has buttresses of three stages, set square, and leaving a corner, on which is placed a battlemented pinnacle. The buttresses have moulded set-offs. The door-way has an arch within a square, the spandrels pannelled and flowered, and the dripstone running as a tablet, but not round the buttresses. The inner door-way plain-arched, and a plain dripstone. Over the door are two heights of pannelling up to the gable, in seven lights, with a battlemented transom, and a line of square quatrefoils. The parapet pannels consist of round quatrefoils, in squares; the capping crocketed, and running up to flank a cross, of which the pedestal appears springing from the cornice. The cornice is plain. The base mouldings consist of three tablets.

##### *Perpendicular Base Mouldings.*

1. Laughton-en-le-Morthen, Yorkshire.

2. Boston, Lincolnshire.

3. Furness abbey, Lancashire.

4. St. John, Cirencester, Gloucestershire.

##### *Perpendicular Strings.*

5. Truro, Cornwall.

6. Boston, Lincolnshire.

7. Tiverton, Devonshire.

8, 9, 10, 11. Battlements and Strings, Lincoln.



*Mullion Mouldings.*

12. Lechlade, Gloucestershire
13. Stratford-on-Avon, Warwickshire.
14. Window mouldings, St. John's Hospital, Northampton
15. Door mouldings, Grantham, Lincolnshire.
16. Ditto, Dundry, Somersetshire.
17. Window mouldings, Bolton Abbey, Yorkshire.
18. Door do, Great Ponton, Lincolnshire.
19. Door do, Aldwinkle, Northamptonshire

*Buttress Set-offs.*

20. Laughton-en-le-Morthen, Yorkshire.
21. St. Lawrence, Evesham, Worcestershire.
22. Fairford, Gloucestershire.
23. Llanthony Abbey, Gloucestershire.
24. Window mouldings, Tower of Beverley Minster, Yorkshire
25. Door do, Chapel of Magdalen College, Oxford.

## PLATE X.

*Fonts and Water Drains.*

1. Norman Font, Chaddesley Corbet, Worcestershire.
2. Ditto, St. Philip and Jacob, Bristol, Somerset.
3. Ditto, Aneaster, Lincolnshire.
4. Early English Font, Plymstock, Devonshire.
5. Ditto, Bainton, Northamptonshire.
6. Ditto, St. Giles's, Oxford.
7. Decorated Font, Grantchester, Cambridgeshire.
8. Ditto, Haydor, Lincolnshire.
9. Ditto, Laughton-en-le-Morthen, Yorkshire.
10. Perpendicular Font, Chepstow, Monmouthshire.
11. Water Drain, Helmsley, Yorkshire.
12. Ditto, Cheltenham, Gloucestershire.

## PLATE XI.

1. Norman base, Ancient Choir of York Minster.
2. Ditto, Adel, Yorkshire.
3. Norman string, Winterbourne, Gloucestershire.
4. Ditto, Adel, Yorkshire.
5. Door mouldings, Winterbourne, Gloucestershire.
6. Ditto, Abbey Gate, Cirencester, Gloucestershire.
7. Norman mouldings, Leuchars, Scotland.
8. Ditto, Stafford.



9. Early English base, Ringstead, Northamptonshire.
10. Ditto, Carlisle Cathedral.
11. Early English string, St. Giles's, Oxford.
12. Ditto, Furness Abbey, Lancashire,
13. Ditto, Bolton Abbey, Yorkshire,
14. Early English cap and cornice, Gloucester Cathedral.
- A. Early English arch mouldings, Soham Church, Cambridge-shire.
15. Early English door mouldings, above and below the cap, Rochester Cathedral.
16. Perpendicular mullion, Chester Cathedral.
17. Decorated mullion, east window, Kettering, Northampton-shire.
18. Decorated cornice, Heckington, Lincolnshire.
19. Ditto parapet cap, Ditto.
20. Ditto string, common variety.
21. Ditto string, another variety.
22. Ditto base moulding, Bridgenorth, Salop.
23. Ditto do, Heckington, Lincolnshire.
24. Ditto door mouldings, Selby, Yorkshire.
25. Ditto do, Worcester Cathedral.
26. Ditto do, Birkenhead Abbey, Cheshire.
27. Ditto do, Whalley Abbey, Lancashire.
28. Ditto string, Heckington, Lincolnshire
29. Norman string, with billet mould and zig-zag below.
30. Ditto, with the hatched moulding.
31. Norman moulding, with the beakheads.
32. A roof with varied battlements, pierced and plain.

## PLATE XII.

1. A Decorated pinnacle. Ely Cathedral.
2. An Early English do. Wells do.
3. An ogce crocketed canopy.
4. Finish of the buttresses, Beauchamp Chapel, Warwick
5. Decorated dripstone and crockets York, Minster.
6. Early English crockets.
7. The Square Flower used in cornices, &c.
8. The Rose, a common Perpendicular ornament.
9. One variety of the Tudor Flower.
10. The Early English toothed ornament.
11. An Early English boss
12. A Decorated do.
13. A Perpendicular do.

14. Plan of Norman groining, with cross bands from the piers.
15. Plain Early English groining, without longitudinal ribs.
16. Decorated groining, with double ribs.

### PLATE XIII.

This plate contains examples of the Long and Short masonry, which appears to have been used in buildings erected before the conquest.

1. The tower of Whittingham Church, Northumberland.
2. The chancel of North Burcombe, Wiltshire.
3. The north door of the tower, Barton-on-the-Humber, Lincolnshire.
4. The south side of the same tower.

### PLATE XIV.

1. A French Flamboyant window from Port Audemer.
2. A French Decorated window from the Cathedral of Bayeux.
3. A French Flamboyant window from Harfleur.
4. A French font from Breteuil. This font is late Norman.
5. A French font from Jumieges. This font is clearly Decorated.
6. A French font from Ifs, near Caen. This font appears to be of Flamboyant date.

### FRONTISPIECE.

This plate has been published in the present unfinished state, (being only an etching and not touched with the graver) to show how beautifully the engraver has succeeded in that difficult process etching on steel. After the present edition is printed off, it is intended to finish the plate.

The design of the frontispiece is to show as much of late Perpendicular work as can well be comprised in one plate. The Chapel is drawn precisely in the state it was when the drawing was taken by the late Mr. Hutchinson, except that in the plate the font, which was thrown down and mutilated, has been set up in what evidently was its original situation. The view shows the arch of entrance which once had a beautiful screen, and some good Perpendicular windows and niches; but the most beautiful feature is the very fine groined roof with a pendant. This roof is very clear and good in its details, and is one of the most beautiful specimens of small Fan tracery roofing with a pendant, in the kingdom.



## APPENDIX.

### ENUMERATION OF BUILDINGS,

ILLUSTRATING THE

### *PRINCIPLES OF ENGLISH ARCHITECTURE.*

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As the Examples examined by the author have greatly increased in number since the last edition, and as this Appendix is not intended as a mere gazetteer to describe the Churches, &c. in each county, but to tell the student where there is something worth his examining, a different mode of arrangement will be followed in this edition from what was done in the former editions; and after describing in each county the Cathedral, if any in it, and a few large Churches as specimens, the rest of the churches known to be worth examining will be thrown into lists according to their character, and being alphabetically arranged, will not need repetition in the Index.

#### **Bedfordshire.**

DUNSTABLE CHURCH, the remains of the ancient priory, is the principal object of curiosity in this county. Its general arrangement is Norman, and it appears to consist of the nave only of the priory church, which is very broad, and of good character; the arches being very high, the piers of small shafts, with some plain and some slightly figured capitals; there is no triforium, but the clerestory windows are low down, near the top of the arch. These, and nearly all the rest of the windows, are insertions, mostly of Perpendicular date. The west front is a very curious piece of patchwork, with a fine Norman arch, partly filled with Perpendicular masonry with niches. Another por-

tion has part of a Norman semicircular arch for one side, and is now half of an Early English pointed arch. There are some excellent Early English portions in this front, a small portion of Decorated work, and the belfry story, which to the north is curiously mixed with earlier work, is of flint and chalk in chequers, and is good Perpendicular. The Norman sculpture is very good, and the Early English deserving of great attention. There is in the interior a very good Perpendicular wood screen, and a tolerably good Perpendicular gateway adjoins the west end of the church-yard.

FELMERSHAM CHURCH contains some of the best Early English work in the county.

LEIGHTON BUZZARD CHURCH. This is a large and fine church : it consists of a nave and aisles, north and south transepts with a tower and spire at the intersection, with a chancel and an ancient vestry on the north side of it, and the church has a north, south, and west porch. The tower and spire, and most of the walls of the aisles and chancel, are Early English. The spire, nave, piers, arches and doors, are Early English, or very Early Decorated. The buttresses are few, and are of stone : but the outside walls are mostly plastered. The windows are now nearly all Perpendicular, clearly insertions ; but some of them have very good tracery. There are some good stalls in the chancel, and many very good Early English mouldings about the church. There is a portion of good wood screen-work. The west door is a curious specimen of ornamental iron-work, and the latch has a hand to hold the ring, like the modern coach-handles.

LUTON CHURCH. This has been a rich and beautiful specimen, but is now sadly dilapidated and disfigured as to the ornamental parts. The tower is in chequers with flint, and is partly Decorated and partly Perpendicular ; but all the mouldings and workmanship are peculiarly good. It is not often that such beautiful suites of mouldings are found as are in and about the tower and some parts of the church ; but much of the other part of the church is later, and not so good. The church is large and contains some late monuments of remarkable character, and a monumental chapel, with a singular double arch. In various parts of the church, traces of work much earlier than its general character are to be found, particularly a fine Early English pier in the north aisle with flowered caps. There are some remains of good wood screen-work, and the ceilings are wood, and mostly well executed. This church is celebrated for its baptistry chapel over the font ; it is of Decorated character, late, and of good design ; but its execution is not delicate. The west door is very curious, but sadly neglected ; it has some rich and good paneling cut out of the solid oak, and part of it in tolerable preservation, particularly inside. There are some small remains of stained glass in a few of the windows, and some late stalls in the chancel. On the whole this church deserves very minute examination.

**CLAPHAM CHURCH.** This tower is one of those which the author supposes to have been built before A. D. 1000. It is a plain square tower of small rough rag stone of several sorts—now wholly plastered and rough-cast outside; it has above the more ancient work, a good Norman belfry story with a double window, having a pillar with an ornamented Capital between. The arch from the tower, a west door now stopt, and the arch between nave and chancel are all plain semicircular arches. The church has about it portions of all the later styles.

**EATON SOCON CHURCH** is a large and fine Perpendicular church with a good tower and some fine windows, there are a few Portions which seem rather Decorated than Perpendicular. There is a broken stoup on the east side of the north door. The stairs to the roodloft are remaining in a turret; there are some portions of wood screen-work, some good plain ancient benches, and a few fragments of ancient stained glass remaining, and an octagonal font of the same character as the church.

The churches of **ST. JOHN** and **ST. PETER**, at Bedford, and **EVERTON** church, have considerable Norman Portions, but mixed with parts of the later styles.

The churches of **BARTON-LE-CLAY**, **ROXTON** and **SUTTON** have Early English Portions, also mixed with parts of later date.

The following churches have Decorated Portions, but mostly accompanied also with some Perpendicular work, **AMPTHILL**, **ST. CUTHBERT** and **ST. PAUL** at Bedford, **LOW SUNDON**, **STAGSDEN**, and **TEMPSFORD**.

The churches at **GREAT BARDFORD**, **BIGGLESWADE**, **MARSTON MORTAINE**, **MAULDEN**, **POTTON**, **TILLBROOK**, **TODDINGTON**, **WILKINGTON** and **WOBURN** are Perpendicular, with little intermixture.

In the following churches the styles are more or less mixed, so as to prevent a more particular classification:—**Aspley Guise**, **Battlesden**, **St. Mary** at Bedford, **Clifton**, **Cople**, **Eaton Bray**, **Elstow**, **Harold**, **Heath**, **Houghton Regis**, **Hulcote**, **Mapersall**, **Puddington**, **Silsoe**, **Studham**, and **Wimington**.

**LEIGHTON BUZZARD** CROSS stands in the market place, and is in tolerable preservation. It is Perpendicular of good composition; but its details and execution not equal to the design.

## Berkshire.

The extensive erections, of various dates, which are comprised within the walls of **WINDSOR CASTLE**, claim particular notice and attention. The general exterior appearance of the castle is mostly later than the restoration of Charles II.; but there are various portions of much earlier date; of these the most important is

**ST. GEORGE'S CHAPEL.** This is one of the finest Perpendicular



buildings in the kingdom ; it is regular in its plan, and (except the remains of a much earlier wall, and one door at the east end) all in one style. It is a most valuable edifice for study ; but care must be taken to distinguish between the ancient work and the modern restorations, or rather additions, which include the alter-screen, some of the work of the stalls, the organ-screen, the font, and several smaller parts. This chapel stands, in a great measure, engaged with other buildings, leaving a general view of the south front only. The west end is visible in a small court ; the north side and east end are built up. The exterior of the chapel is plain, and less imposing in the castle-yard than might be expected from so large a building ; but its outline at a distance, combining with the other buildings of the castle, is very fine, particularly in advancing from the west.

The shape of this building is singular ; it is a cross church, with the transepts ending in octagonal projections, which have two heights of windows, the lower ranging with those of the aisles, the upper with the clerestory. At each end of the aisles are also small octagonal projections sideways ; all these are separated by screens, and form monumental chapels. In the south transept is placed a modern font ; and the chapel at the east end of the north aisle forms a retiring room, and an approach to the royal gallery on the north side of the altar.

In the eastern wall of the chapel is a door-way of Early English date ; and perhaps other portions of a date prior to the present chapel may remain ; but the whole of the chapel is a specimen of the Perpendicular style in its advanced, but not latest, period. This building was, some years since, put in complete repair ; a new organ-screen, altar-piece, and other small portions restored ; the roof of the nave being painted with armorial bearings, and the whole highly enriched ; so that it now presents one of the best examples of the capability of English architecture for the reception of splendid colouring and gilding.

The interior presents a complete arrangement of connected paneling, there being no real portion of plain wall, and the windows and doors being pierced portions of the general design. The tracery of the windows is not remarkably rich or varied ; but the transoms are almost all battlemented, and the system of mouldings is so excellent, so well harmonized, and so completely supported through every part, that the whole effect is more satisfactory than that of almost any edifice of the same style. The groining of the nave has been particularly noticed in the body of this work, and those of the other portions, though not of such rare occurrence, are equally beautiful of their kind. That portion which is real fan tracery, is remarkable for the excellence of its proportions and beautiful combinations of form.

The west window is, in fact, the whole west end of the nave, panelled and pierced down to the top of the door ; it has a large portion of good stained glass distributed over it, and the effect of this, when the sun is westward, must be seen to be properly appreciated.

The east window, and a few others, have been deprived of a large portion of tracery, and filled with transparent pictures of large size, and (considered as pictures) of great beauty; but certainly not producing that rich and mysterious effect which is caused by the Mosiac glass of ancient date.

The fittings of the choir, in which are placed the banners of the Knights of the Garter, are mostly modern, and, as well as the other modern portions, have been partially copied from various parts of the building, and probably from remains of the old stalls; but they certainly bear marks of being rather copies of parts, than compositions of an ancient architect.

There are a few ancient monuments, but mostly late, and not very good, except a small niche to Bishop Beauchamp, and the iron monument of King Edward IV. which, on account of the material, deserves minute attention.

There are seven arches in the nave, and seven in the choir. The height of the nave is not great in proportion to its breadth; but the arches being narrow, only one-third of the breadth of the nave, the whole effect is very fine.

The mouldings of the piers are different from those of most buildings of the same date, and are much more effective as to light and shade than Perpendicular piers in general.

The principal exterior enrichments are the pierced parapet and battlements, which are of very good design.

The buttresses do not finish with pinnacles, but square battlemented turrets, something like those of the Beauchamp chapel, at Warwick; to the east of this chapel, is a building of later date, called the tomb-house.

There are several small portions of the cloisters, and other adjacent buildings, that deserve attention.

**ST. HELEN'S CHURCH**, Abingdon, is a large church; part of which has five divisions, or what is called in foreign churches five naves; that is, an additional aisle on each side; it is mostly Perpendicular.

**ST. NICHOLAS' CHURCH**, Abingdon, has a good door-way of late Norman character, but much mutilated; the rest of the church mostly Perpendicular.

**OLD WINDSOR CHURCH** is a good Early English church, with a tower at the west end and a nave and chancel of equal breadth. There are some good plain doors, some good Early English windows and some Decorated ones inserted, there are also some modernizations.

**UFFINGTON CHURCH** is a large cross church, mostly of Early English character.

**BRAY CHURCH** is a large edifice with a nave and aisles, and a chancel, with a large flint and stone tower on the south side of the south aisle. In this church are portions of Early English, Decorated

and Perpendicular work, the south door now under the tower is a good one, and there are windows of each of the three styles.

**SHOTTESBROKE CHURCH** is a pure Decorated building, and a beautiful miniature of a cathedral, having a nave, choir, and transepts, a center tower and spire, and a north and south porch, all of good design and execution. There are no battlements, but all dripping eaves, and as small a portion as possible of stone is used for the dressings. The tracery of the windows is very good, and the buttresses very good but plain. This church will well repay a careful examination.

**SAINT LAWRENCE'S CHURCH**, Reading, is a large church with a fine tower of flint and stone, the tower and a large portion of the church is Perpendicular, but there are portions of Early English work and a few Decorated windows. The font is an octagon, good Perpendicular, and there are some very good wood seats and bench ends.

**AVINGTON CHURCH.** This is a very curious and fine Norman church, with a rich arch between nave and chancel, which seems to have failed at an early period, and been lately drawn much too depressed and looking like two arches, which appearance it has not really. This arch and that of the south door are very fine ones; there is a curious division in the chancel (which is nearly as long as the nave) with different groinings, but no appearance of this division outside. There is a low side Early English window inserted on the south side of the chancel, and another Early English window inserted on the north side of the nave; all the other windows are small, and the original Norman windows; they are near ten feet from the floor. There is a good Norman font, and at the west end a small Early English spire bell-turret. This church should be carefully studied, being very good Norman.

**WELFORD CHURCH** is curious for its round tower. The lower part of which and a portion of the wall, a north door and some windows now stopt, are all Norman, the church and chancel are Early English, with a modern east window, and a very good Perpendicular south aisle and wood porch. The upper part of the tower and the spire are late Early English, and almost Decorated, the tower becomes octagon above, and the spire ribbed with eight good double windows. This is one of the largest of the round towers, and constructed as to the early part of it, of small stones. There is a very fine round font in excellent preservation, and curious from its Norman forms and Early English details; it has sixteen intersecting arches round it. The Early English portion of this church is very good.

**WICKHAM CHAPEL** near Welford, has been almost wholly modernised except the tower, which has a baluster belfry window and quoins, which look very much like Saxon long and short work, but it wants more minute examination.

**CLEWER CHURCH** is small, with portions of Norman and all the later styles mixed together. There is a curious *leaden font* now

plaster washed over, and with a modern foot; it is round with Norman ornaments on it, and is one of the very few lead fonts now remaining.

WANTAGE CHURCH is a large and fine cross church, with a central, tower, nave and aisles, transepts and choir and aisles. The general exterior appearance is now Perpendicular, except the tower which is Early Decorated, as are the piers and arches of the nave, which have very good mouldings. There are a few Decorated windows, but the clerestory, the east window, and many others are Perpendicular. There is one Early English arch to the transept, and a font of the same character with the toothed ornament. There are some monumental brasses remaining, and some good wood stalls. There is a variety of very good details of the several styles it is composed of, to be found about this church.

The following churches are mostly Perpendicular with little admixture:—Newbury, Wallingford, and Wokingham.

The list of mixed churches is large in this county from the great admixture of the styles, and of these some have been sadly mutilated: Beenham, Bessellsleigh, Bisham, Boxford, Cookham, Englefield, Greenham, Padworth, Pangbourne, St. Giles Reading, St. Mary Reading, Remenham, Ruscombe, Shaw, Shillingford, Sonning, Sparsholt, Speen, Thatcham, Tidmarsh, Tilehurst, Waltham St. Lawrence, White Waltham, Warfield, and Wargrave.

Although most of the buildings of the ABBEY at Reading, are in ruins, and the walls stripped of their stone casing, there still exists, in tolerable condition, one of the gates, which well deserves attention; and there may yet remain some traces of ancient work in the ABBEY MILL, which may be curious from the great rarity of any other than castellated or ecclesiastical remains of such early date.

ABINGDON ABBEY GATE though much mutilated, has a sufficient portion remaining to deserve examination. It is of Perpendicular date and good composition.

A portion of DONINGTON CASTLE still remains.

## Buckinghamshire.

UPTON CHURCH is a small Norman church with the tower between the nave and chancel; it has a fine Norman north door with good carvings. There are some plain Norman, and some Early English windows, and the east and west windows Perpendicular insertions.

STEWKLEY CHURCH is an object of curiosity, as well for its being a good Norman structure, as for its having been heretofore almost constantly cited as a Saxon church, although there does not appear any real evidence of its erection before the conquest; and there is nothing about it to distinguish it from many churches known to be



erected after the conquest. It is of a frequent Norman plan, with a short square tower between the nave and chancel; which tower is surrounded at the belfry story by a range of intersecting arches. There are several ornamented doors and windows, and its whole arrangement and execution is very similar to those of other well known Norman churches.

NEWPORT PAGNELL is a large church which has lately been repaired; there is a west tower, nave and aisles, and chancel, and a north and south porch. The tower is perpendicular, as is the chancel. The tower, cornice and pinnacles, new. The north aisle is perpendicular, the south aisle modern. There are some good Decorated stalls, and a Decorated south porch, late in the style, with hanging tracery; the north porch is of an earlier date. There are some good wood roofs.

HIGH WYCOMBE is a large fine church, and the exterior has lately been repaired with cement. There is a west tower, nave and aisles, transepts, chancel, and aisles. The tower, the piers and arches, the clerestory and wood roofs are Perpendicular, the battlements of the tower modern; most of the exterior walls, the south porch and several windows are of good Early Decorated character. The south aisle and east windows are perpendicular. There are portions of the roodloft, and some very good wood screen work remaining. The arches to the transepts are earlier than those in the nave, and the details of the earlier doors and windows are very good. Part of the walling is flint and chalk in small squares.

GREAT MARLOW old church (if not already taken down) contains a variety of good features of the four styles, with some very good details.

HAMBLEDEN CHURCH has been much patched and modernised, and various doors and windows stopt. It is a large cross church of flint, with a modern west tower; there seems to have been originally a Norman tower at the intersection, and there are portions of the three later styles. There is a good Norman font. A south door with good plain mouldings, and three stalls, and a water drain in the chancel, with ogee heads and good crocketed canopies.

The following churches have some Norman portions worth notice: Denton, Hitchendon, Stanton Bury, and Water Stratford.

Astwood, Chetwode, and Haversham churches have considerable Decorated portions; but with other styles in other portions.

The following churches are mostly of Perpendicular character:—Ardwick, Beaconsfield, Hillesdon, Little Marlow, Stoke Poges, Whitchurch, and Winslow.

The mixed churches are more numerous, there being few churches in which there are not portions of different styles. Amersham, Aylesbury, Great Brickhill, Little Brickhill, Broughton, Burnham, Chesham, Dorney, Farnham Royal, Fawley, Hedsor, Hitcham, Iver, Langley, Maids Morton, Medmenham, Great Missenden, Little Missenden, Olney, Waddon, Walton, and Wavendon.

ETON COLLEGE has various portions worth examination : its construction is in many parts of brick, with stone mouldings and dressings, and many of the chimneys are elaborately ornamented.

ETON COLLEGE CHAPEL is a specimen of late Perpendicular ; its outline, at a distance, is good, slightly resembling King's College Chapel, Cambridge. The interior is much disfigured by admixtures of Roman screen-work.

## Cambridgeshire.

ELY CATHEDRAL is of course the first object in this county. It contains nearly a complete series of examples ; some valuable Norman work in the older parts ; Early English, of several gradations ; Decorated work of most excellent execution ; and good Perpendicular. The central lantern is, of its kind, the finest in the kingdom ; its composition is very bold, and its execution extremely delicate. There are some restorations, which require to be distinguished from the original work.

This cathedral is considerably enclosed by buildings, but not so as to preclude some good views of it. The west end is sufficiently open to permit a good north-west view, which comprises the principal features of the church.

The plan of this church is not a common one ; it is very long in the nave, but the transepts are of only three arches projection ; in the centre of the cross is a lantern, and not, as usual, a tower ; and at the west end is a high tower, originally flanked by four large turrets, of which only the two southern are now remaining. The Lady Chapel is not, as usual, at the east end, but is a building on the north side, its south-western angle joining the north-east corner of the north transept.

The nave and transepts are Norman ; the western portions Norman and Early English, of several dates ; the six eastern arches of the choir are also Early English, but of more advanced character. The three western arches of the choir are Decorated, as is the lower portion of the lantern, which is of stone. The upper part of the lantern is of wood, and its character later, and not so fine as the earlier portions. The Lady Chapel is of Decorated character, but late, and with a few indications of Perpendicular.

The various portions of Early Remains, now incorporated with some of the Prebendal Houses, are curious, and deserving of minute examination. *Some* of the records of the cathedral might lead to a supposition that they were parts of the ancient conventual church, and consequently Saxon ; but there are several circumstances recorded with respect to this ancient conventual church which cannot be met by the building, of which these remains formed a part : and therefore till more decisive evidence is produced, than has yet appeared, its



character, ornaments, and mouldings, must have their due consideration in assigning the probable date, and this character and ornament are precisely the same as Norman work, known to be of a period subsequent to that of the nave of this cathedral.

If these remains are Saxon, it is useless to attempt to separate buildings of the same character into Saxon and Norman, and it becomes so much the more proper to retain the name of Norman for all buildings of this style; and when any edifice can be *clearly* demonstrated to have been built before the Conquest, such may *then* be called Saxon.

Much praise is due to the exertions of the Rev. George Millers,\* a minor Canon of this cathedral, for his endeavours to elucidate this subject, although his reasoning is not quite sufficiently conclusive to fix a Saxon date to the remains in question.

Several of our Norman cathedrals possess remains of such buildings of equal extent, and in a situation similar to those which are with tolerable certainty ascertained to have been Infirmary Chapels, and this may not improbably have been the destination of these arches.

The cloisters were situated on the south side of the nave, but of these there are only a few remains, and hardly any of the chapter-house; but among the surrounding buildings, now prebendal houses, the deanery, &c. there are several portions deserving of a careful examination. Of these, a chapel built by Prior Crauden, is the most curious; it is small, and so surrounded, built up, and divided, that it requires great attention to comprehend its arrangement; yet it is one of the most curious and valuable Decorated remains in the kingdom; its ornaments are of the best character, and well executed, and the whole design of great excellence; it is floored with Mosaic, representing, in a part still nearly perfect, some of the history of the book of Genesis. This chapel is now a private house, and of course not always accessible; but it is well figured in the 14th vol. of *Archæologia*. At some distance from the cathedral, is the great gate of the monastery; it is Perpendicular, early and good; and it may be proper here to remark, that the dates given in the records to the various parts of these buildings, are in general rather earlier than what the appearance of the parts themselves would lead one to assign.

The western front of this cathedral, when complete, was one of great magnificence, and differing from all those now remaining; and though its effect is greatly injured by the mutilation on the north side, it is still imposing. The lower portion is Norman, with an Early English projecting porch, and the interior Norman portion is now partially lined with Perpendicular work; part of which is

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\* To the polite attention paid by this gentleman to the antiquarian visitors of this cathedral, and his readiness to procure them admittance to the Prebendal Houses, now containing these curious remains, the Author is happy to bear this public testimony.

ancient and part modern. There are also some small portions of modern work, which do not harmonize with the parts they are attached to. The nave is long, having twelve arches, and is of a plain description of Norman; yet its proportions are very good. Most of the windows are filled with tracery of various dates. The transepts are also Norman, of a character not much differing from the nave. The north end of the north transept was repaired not many years ago. In the intersection of the transepts, nave and choir, rises the lantern, an octagon, with its alternate sides of different dimensions; it is nearly eighty feet diameter, and is perhaps the best piece of Decorated composition in the kingdom. The manner in which the arrangement is made, and the excellence of the details, equally claim attention. The open-work screens on the inside of the four windows, and to the blank space above the groining of the choir, have a singular but beautiful effect. Under the windows are some trefoil niches, which are nearly, if not quite, unique in their form, and most excellent in their detail. The groining of the lower part of the lantern is peculiarly fine; and although the upper portion of the lantern is not so good in its composition, it is so far removed from the eye as not to have any injurious effect.

The Choir has been removed into the six eastern arches, which are Early English; thus leaving the three western Decorated arches clear and visible, in conjunction with the lantern; this added to the length of the nave, produces an effect equal to that of any cathedral in the kingdom, from the extent of the space and its complete illumination. The character of these western arches is singularly, yet beautifully, arranged to harmonize, in point of elevation of its parts, with the six eastern arches: this, and the very great excellence of the details, renders this part of the edifice a most valuable study. The eastern arches are in a style of rich, but correct and beautiful Early English. The exterior has had later pinnacles added, and some other alterations, particularly the insertion of two windows, of Perpendicular character, to the east end of the aisles, to light the chapels of Bishops West and Alcock; but the east end of the choir remains unaltered, and is one of the finest specimens extant of an Early English east front. The interior of this portion, and the interior of the gallilee or western porch, present, in combination with some smaller portions, one of the most beautiful series of Early English compositions, details and arrangements, to be found in any English edifice. The upper portion of the western tower, though its effect at a distance is fine, does not so well bear the inspection of a nearer view; as neither in composition or detail is it equal to other works of the same date.

The Lady Chapel, now Trinity Church, is a most beautiful specimen of late Decorated work, it is a chapel without piers, of large dimensions, and its composition and details remarkably fine. The series of niche-work surrounding the interior, the groining of the roof, and many of the exterior parts, are hardly to be equalled; but there

are some irregularities, not so pleasing, about the large windows, and the height is hardly sufficient to afford a satisfactory proportion. It is a pity to be compelled to add, that the tracery of many of the windows, and some other parts of the stone-work, are in a state of rapid decomposition. The interior is pewed, not in an elegant way; and the mode of colouring the walls and roof is such as very much to detract from the beauty of the edifice.

In addition to this cursory notice of the various parts of this valuable cathedral, it remains to mention some monuments and smaller portions. There are some very rich Norman doors, particularly that on the south side, called the Prior's Entrance, and several monuments, of earlier date, well deserve the attention of the student, though partially injured by time and dilapidation of parts. The chapels of bishops West and Alcock, are curious in many points, one of not the least important, is the proof how much elaborate work may be crowded together to very little effect. These chapels are (perhaps with none) certainly with very little exception, the most gorgeous erections in the kingdom; but as to general effect, are inferior even to the porch or gallilee of this cathedral, and far inferior to some Decorated monuments of not a tenth of the cost.

The organ-screen is by Essex, and much better than many modern works. The stalls in the choir are partly ancient and part copied, with some poor insertions of parts, but on the whole they have a good effect. The altar-piece is modern, and not nearly so good as the organ-screen.

On the whole, this cathedral presents to the student so complete a series of English Architecture, that it cannot be too carefully studied.

It is but justice to the Dean and Chapter, to say, that their portion of the fabric is taken great care of, and kept very clean. The verger of this cathedral is peculiarly attentive to strangers of antiquarian character, and desirous to give every facility to their visits to its different parts.

ST. MARY'S CHURCH, Ely, though not large, has many parts deserving of attention. The tower and spire are good. The nave has long round piers, with Norman capitals, and pointed arches, with Early English mouldings. The windows of the clerestory and aisles are mostly Perpendicular. The chancel is Early English, but with an inserted Perpendicular east window. A Chapel is good Early English, with some niches; and there are some remains of stalls in the chancel; the north side has a good porch, and a fine Early English door.

Among the buildings of Cambridge, many are of great value.

KING'S COLLEGE CHAPEL, the greatest beauty of Cambridge, and in many respects of its age, claims the first attention. This chapel is regular in its plan, and both its sides are nearly alike, and its ends are only distinguished by the magnificent door at the west. The buttresses project so boldly at bottom as to include a range of chapels on each side of the nave; these are partly monumental, partly used

as vestries, and part contain the library of the College. The whole interior is one pannelled arrangement, of which the windows, doors, and apertures to the chapels are only piercings. The stone-groined roof is one of the largest and best fan tracery roofs in the kingdom ; aided by the strength of the buttresses, and its excellent execution, it has remained uninjured ; it is covered by a wooden roof, which is also in most excellent condition. Four lofty turrets at the corners add much to the beauty of the outline ; and as the buttresses are pinnaced, the chapel is a very pleasing feature in every view of the town, the turrets rising as high, if not higher, than the steeples of any of the churches. The windows of this chapel have some fine stained glass ; the doors also, and the north and south porches, are peculiarly fine, and the execution of the whole of the very best character. King's College old building has an entrance gate which though in a mutilated and decaying state, shows great excellence of composition.

JESUS COLLEGE is the next in point of architectural curiosity. In the gateway, the cloisters, and some other parts, are portions of very good, though late, Perpendicular ; but the chapel is the most important feature ; it was a conventual church, its plan is a cross, with a tower at the intersection. The north and south transepts and nave are open to the cross ; the choir is now the chapel, and is divided from the cross by a modern wall. The north transept has some Norman small portions, and in the other portions have been made some alterations as to windows, but the choir remains with its original Early English windows, which have shafts and small mouldings of the best character and execution. Under these windows, a portion of very excellent niche work, with intersecting arches, and the toothed ornament, has been laid open, and it is likely much more is hidden under modern casing. The tower has a very beautiful lantern story, once open to the nave, but now shut off by a modern ceiling ; its composition is singular, but very good, and if laid open and a little restored, would be a very great addition to the beauty of this fine chapel, particularly if an open screen were substituted for the blank division wall of the choir.

The Hall of this college has a fine wood roof springing from very excellent corbels, and at the upper end of the hall is an oriel of peculiar beauty.

TRINITY COLLEGE CHAPEL is late Perpendicular, but of good proportion, and the principal gate of this college also deserves attention.

ST. JOHN'S COLLEGE CHAPEL is partly Perpendicular and partly of earlier date.

ST. JOHN'S COLLEGE GATE has a magnificent appearance, though of late date.

Of the Churches in Cambridge, several are deserving of great attention.

GREAT ST. MARY'S is a very excellent specimen of late Perpen-



dicular; it is highly, though not extravagantly, enriched in the interior. The outside is plainer; it consists of a nave, and aisles with clerestory. The piers and arches have very excellent mouldings; the spandrils are filled with enriched tracery, and the details of the whole church are very well executed, and are deserving of minute examination. The chancel is plainer than the church, and much hidden by the seats for accommodating the university. The wood ceiling is of very good design and execution. The top of the tower has been modernised.

**ST. MARY THE LESS** was once the chapel of Peter-house College; it is only a nave, and has some very good Decorated windows: the east window is of six lights, and those of the sides are of four lights each. There are two handsome niches on the outside of the east end, and a good Perpendicular font in the church.

**TRINITY CHURCH** is mostly of Perpendicular character; some parts are of excellent detail and execution. The church is singular in its plan, from the very great size of the transepts, which have each two heights of windows on the east side; these windows are two five-light windows below, and three three-light windows above; they are varied, and are peculiarly excellent in their execution.

**ST. MICHAEL.** This church has some good Decorated windows, particularly the west window. Though a small church, it deserves careful examination. It has some good stalls.

**ST. SEPULCHRES** has long been celebrated as one of the few round churches. The circular portion is Norman, with short massy piers and semi-circular arches, some few of which, as well as part of the groin ribs, have zigzag enrichments. The clerestory forms a round low tower. There are some Perpendicular additions, and all the Norman windows have been taken out, most of the apertures enlarged, and filled with Perpendicular tracery.

**BARNWELL CHURCH**, or as it is sometimes called, **ST. ANDREW'S THE LESS**, appears to have been the chapel of the Priory; it is a plain Early English building, with plain long Early English windows, and a good door-way of the same character; some Perpendicular windows have been inserted. The west end has two windows, and the east end three.

**ST. BENNETT'S CHURCH.** This tower the author considers to have been built before the year 1000, its long and short masonry is clear and decided; it has a balluster double belfry window, and the arch of entrance to the tower is curious from its varied ornament and very rude carving. The church is small, partly Early English and partly Decorated.

**ST. MARY'S CHAPEL**, Sturbridge, (now a barn, on the ground where a celebrated fair is held,) is a small Norman building, with two good door-ways, and some small windows, with mouldings of very good execution. A gable and capping mould seems of later date.

**THORNEY ABBEY.** The church of Thorney is the only remaining

portion of the Abbey, and appears to be the nave of the church ; it has had five arches, but these are walled up, and the aisles destroyed ; the upper tier of arches is filled with Perpendicular tracery, forming the clerestory windows of the church. The west end is a fine specimen, though much mixed, being flanked by Norman square turrets, crowned with octagonal Perpendicular tops, with very rich and well-executed pannels. The west door-way has fine deep mouldings and niches. This front has an imposing appearance, and the details deserve examination.

TRUMPINGTON CHURCH is a very fine Decorated church, with a western tower, nave and aisles, and chancel. The two eastern arches of the aisles have additional aisles north and south. The clerestory windows are over the piers, and not over the center of the arch, and they are part one lights, and part circles. There are various windows of different patterns ; the piers and arches and also the windows have very good mouldings. There are two water drains and a fine monumental arch, a good font, but later than the church, and some remains of ancient stained glass. This church deserves close examination.

The churches of the three adjoining parishes of Over, Swavesey, and Willingham are very fine large churches, mostly of very good Decorated character with some Perpendicular portions. The three churches together form a most excellent study, as the details are very good.

CHERRY HINTON is a very fine Early English church, and its chancel a very fine specimen of that style. The aisles, windows and some other parts are Perpendicular.

BOTTISHAM CHURCH is an extraordinary specimen of an early Decorated character of flint and chunch. Its repair is not what it deserves, from its great beauty and singularity. Its details are remarkably good.

BURWELL & ISELHAM are two very fine churches. The former almost entirely Perpendicular, and very rich ; the latter appears to have been begun late in the Decorated style, and then finished Perpendicular. It is a large cross church, and has some Decorated portions.

The OLD NORMAN CHAPEL of Iselham, now a barn, had a circular east end.

The CHURCH OF SOHAM is a very fine cross church which appears once to have had a tower at the intersections, now taken down. This portion is late Norman, the nave, piers, and arches just clear of Norman, the transepts Early English, with inserted windows ; the chancel Decorated. The aisle windows some Decorated and some Perpendicular, and the tower and north porch good Perpendicular in flint and stone.

WISBEACH ST. PETER'S is a large church, with the nave and two aisles, and one chancel, and a tower standing on the north side of the north aisle. It is a very large church, strangely lumbered with



modern galleries. Part is Norman, part Decorated, and part Perpendicular.

**LEVERINGTON.** This is a very fine and large church. The tower very fine Early English, and a good Decorated spire. There are a few Decorated portions, but the general character is very good Perpendicular, with a very fine south porch, with a room over it, with a stone roof. The font is very much enriched, and not often exceeded; it is Perpendicular, with niches, buttresses, and images.

The churches of Bartlow, Snailwell, and Westley Waterless, have round towers of flint, with stone dressings. The last has an Early English chancel, and they have all some Decorated portions.

The following churches have Norman portions, but in most cases somewhat mixed with later work. Coton, Duxford St. John, Duxford St. Peter, Horningsea, Milton, Sawston, Shepreth, Stuntney, Swaffham Prior, and Wentworth.

The Early English list is longer, but has various mixtures.—Great Abington, Arrington, Barrington, Cambridge St. Peter, Cove-ney, Elme, Eltisley, Foxton, Hadenham, Hasingfield, Histon St. Andrew, Kennett, Long Stanton St. Michael, Oakington, Tudlow, Teversham, Tidd St. Giles, and Waterbeach.

Besides the Decorated churches described above, the list is not only numerous, but purer than many counties afford—Ashley, Babraham, Barton, Barway, Boxworth, Brinkley, Boroughgreen, Cambridge St. Andrew the Great, Caldecot, Carlton, Caxton, Chettisham, Craydon, Foulmire, Little Gransden, Long Stanton All Saints, Long Stow, Madingley, Newmarket St. Mary, Newton-in-the-Marsh, Papworth St. Everard, Swaffham Bulbeck, Thriplow, Whittlesford, and Witchford.

The following list have Decorated and Perpendicular portions—Balsham, Basingbourne, Castle Camps, Chatteris, Chesterton, Cheveley, Chippenham, Doddington, Dry Drayton, Elsworth, Little Eversden, Fulbourne Grantchester, Hailton, Hinxton, Horseheath, Ickleton, Impington, Kingston, Kirtling, Linton, Littlington, Melbourne, Thetford St. George, West Wickham, West Wratting, Wickham, and Little Wilbraham.

The Perpendicular list is also a long one, and with little admixture—Abington, Cambridge All Saints, St. Botolph, St. Clements, St. Edward, Cottenham, Croxton, Dullingham, Great Eversden, Fen Drayton, Gamlingay, Gerton, Graveley, Guilden Morden, Hardwicke, Harston, Hatley St. George, Knapwell, Landbeach, Landwade, Littleport, Lolworth, March, Orwell, Papworth St. Agnes, Great Shelford, Little Shelford, Shudy Camps, Steeple Morden, Streatham, Sutton, Toft, Waddon, Weston Colville, Whittlesea St. Mary, Wickin, Wisbeach St. Mary, and Wood Ditton.

The mixed churches, in which there are sometimes portions of all the styles, are—Little Abingdon, Bourne, Cambridge St. Giles, Comberton, Conington, Downham, East Hatley, Fen Ditton, Fordham,

Hauxton, Hildersham, Meldreth, Mepal, Pampisford, Quy; Rampston, Stapleford, Stetchworth, Wilberton, and Great Wilbraham.

There is a small portion yet remaining of CAMBRIDGE CASTLE, consisting of a square tower and gateway; they appear to be of the Early English style.

BARNWELL PRIORY, adjacent to the church, still exhibits, in a variety of farm buildings and offices, enough remains of very excellent plain Early English work, to amply repay the trouble of examination.

The remains of DENNY ABBEY, now converted into a farm-house, retain the ancient Norman arches and windows.—There are also some interesting remains of ANGLESEY ABBEY.

## Cheshire.

CHESTER CATHEDRAL. This edifice, though its exterior seldom attracts the attention it deserves, from the decay of the stone, and the destruction of battlements and pinnacles, yet, to those who will take the pains to examine its composition, it presents a fine series of very good work. The Norman portions are small, but the chapter-house, its vestibule, and a passage beside it, the lady-chapel, and some portions adjoining the north aisle of the choir, present varied and excellent specimens of Early English. The transition to Decorated work may be traced, and the completion of that style in the south transept, and parts of the nave, with the organ screen, is very well marked. The bishop's throne was once the shrine of Saint Werburg; and deserves peculiar attention. It is of pure Decorated character, and though disfigured by paint, it is in excellent preservation. The west end, the south porch, the cloisters, the upper part of the nave and transepts, and the central tower, are Perpendicular work, mostly of good character, and the stalls and tabernacle-work are peculiarly fine.

This Cathedral is nearly surrounded by buildings, so situated, that from no one point can a view of the whole of it be obtained. The most open point is the eastern, which is a view by no means interesting, from the destruction of the battlements and pinnacles, and the insertion of windows of late date in the eastern portion. The other parts can only be seen from a few yards' distance, and in small portions. Of the usual additional buildings, this church has cloisters and a chapter-house. There is also remaining, under part of the prebendal houses, a very fine Norman crypt, which has been cleared out, and rendered accessible, by the direction of Bishop Law. This crypt anciently supported the great hall of the monastery, but has been so built over, as to have been concealed till its late clearance; it has been ventilated by windows communicating with the cloisters being unstopped, and presents the student with a very valuable Norman composition, in very good preservation. Various partial repa-

rations have lately been made, some of which have removed portions of considerable interest.

The west front and south porch are Late Perpendicular, and have been very fine ; but from the nature of the stone, and the various injuries the battlements and other portions have sustained, they have now a very dilapidated appearance, and this is sadly the case with most of the exterior ; the details of the tower (once very beautiful) can now scarcely be made out. The piers of the nave are fine, with flowered capitals, of very excellent workmanship, and of Decorated character ; the architraves and wall of the south aisle appear mostly of the same date, but the tracery of the windows is Perpendicular, and seems to have been put in at the time when the clerestory of the nave (which is also Perpendicular) was erected ; the tower and the interior arches supporting it are Perpendicular, and from the appearance below in the nave, it is very probable that these arches are cased on the Norman piers. The north transept is small, and has, by the late reparation, been considerably altered. There are some Early English chapels to the eastward which have various peculiarities ; and in one of them is an ancient press or cupboard for vestments, with some very fine iron foliage on the doors. The south transept is very large, has a center and side aisles ; the piers, arches, and walls of the aisles are Decorated, of very good design, and excellent workmanship. The clerestory windows, and a large south window, and also some of the windows of the western aisles, are Perpendicular. The south end has been a fine composition, but the stone is now so much mouldered, that its arrangements can not clearly be defined. This transept is divided from the cathedral by a wooden screen, and is the parish church of St. Oswald.

The organ screen is plain, compared with that of many cathedrals, but the stone portion is of Decorated date and good execution ; it has some wooden additions, partly modern. The choir has piers and arches of rather singular mouldings, which are of transition character, from Early English to Decorated, and the windows of the aisles partake of the same singularities. The lady chapel has been a most beautiful specimen of Early English, of a date rather late in the style, but worked with a peculiar delicacy ; its piers, shafts, mouldings, groining, and bosses, are of beautiful design and excellent workmanship. The insertion of Perpendicular windows, and the consequent alterations of various arches and other parts, have taken away much from the beauty of the general effect of this chapel, but its mouldings and ornaments remain deserving of careful examination. The clerestory of the choir, and the east window, appear to have been originally of Decorated character ; but the tracery being destroyed in the civil war, these windows are now filled with wretched tracery, put in most likely at the restoration.

The bishop's throne, and the stalls, have been mentioned before. The lady chapel, aisles of the choir, and one portion of the eastern

aisle of the south transept, are stone groined, and in various other parts the first stones or springers of the groins are put in. There is no altar screen in the choir, but a piece of tapestry fills the arch into the lady chapel up to the spring. In the aisles of the choir are a few ancient monuments, and some niches and small detached portions of ornament deserving attention. The south porch and consistory court adjoining, are of the same character as the west front, and are much mutilated, but they have been very rich; they are Perpendicular, but though late are not of a debased character.

The cloisters adjoin the north side of the nave, and the west of the north transept; their exterior to the court, and the groining, are Perpendicular, but the side walls are almost all of earlier date, and present various curious portions of Norman and Early English, and some singular combinations, where parts of one date are covered or intersected by those of another. The south line of these cloisters is destroyed, but its foundations remain. Close adjoining the north transept is the chapter-house, and its vestibule. These are very singular and beautiful specimens of Early English: the vestibule is plain, the chapter-house enriched, but both excellent; and to the north of these is a passage, and the remains of some vaults, and other buildings, all of Early English character.

Of the monastic buildings, there remains the REFECTORY, now the GRAMMAR SCHOOL, a once beautiful room, of Early English date, but now much altered by additions and insertions of later character, and retaining hardly any of its original features, except a stone pulpit and its staircase, which are in good preservation.

The entrance into the Abbey Square is under the ABBEY GATE, over which is the Register Office. The exterior of this gate has been lately cased; but the fine bold groining of the gateway remains.

ST. JOHN'S CHURCH, Chester. This is the nave, with a portion of the cross of a large Norman church. The eastern portion has been long destroyed, and some eastern chapels, of fine Perpendicular character, are now in ruins. The portion of the cross remaining is now small, the part which has served for chancel, and a portion of the transepts having been rebuilt. The nave remains, but appears at an early period to have been shortened, and the tower to have been placed to the westward, detached from the church, the small space thus left being walled in, but not roofed. The tower has originally been a very fine one, but is now despoiled of its ornaments at the top, and the stone is so much mouldered, that its very fine panelling, and other ornaments of the buttresses, windows, &c. can hardly be guessed at. The nave has large and short round Norman piers, with an Early English triforeum, clerestory, and a north porch of great beauty. Of the windows of the church, some are altered and modernised, others poor in design, and the whole exterior has a desolated appearance; but the Early English portions are peculiarly excellent, and deserving of attention.



The churches of **ST. MARY**, **ST. PETER** and **TRINITY**, in Chester, all contain some portions of Perpendicular character, amidst much debased and modern work.

**NANTWICH CHURCH** is a cross church, with a large portion of excellent work. The west door is Early English, but late in the style. The rest of the church is Decorated or Perpendicular, with some portions of a transition character between them. The nave is rendered curious, by the flying buttresses of its interior: it has also a north door of singular character: it has an ogee arch within a square drip, and a square panelled moulding, forming an architrave, and the spandrels of the arch are filled with rich tracery. This door is close under the slope of a window, and is flanked by slender octagonal shafts, crowned with battlements. The north transept has a very fine decorated window, and the south transept some excellent Perpendicular ones. The chancel is stone groined, and has some excellent stall work; the exterior is fine, with rich buttresses. In the church is a stone pulpit, excellent both in its design and execution. The tower is rather small in proportion to the size of the church, but is of good design; it is an octagon of Perpendicular date, and has small pinnacles.

**ACTON CHURCH** has some curious Perpendicular windows in the nave, and the tower has some portion of Early English; there is a rich, but late monument in the north aisle.

**SANDBACH CHURCH** is principally Perpendicular, some parts of it are of good design.

**SANDBACH CROSS** is a curious relic of high antiquity; it consists of two sculptured stones, elevated on several steps.

The ancient chapel at **BIRKENHEAD** is a small Norman structure, with some Perpendicular and some modern windows, and a very fine Norman stone-groined roof, with plain ribs. Amidst the ruins of the adjacent priory are some parts of Decorated date, and very excellent execution, particularly the remains of a door-way.

**BEBBINGTON CHURCH** is very singular in its plan, and curious in some of its parts, and in the mode in which the parts of different styles are joined. Part of the nave is Norman, and a south wall is Early English, with a door having some good mouldings. The tower, which supports a short spire, is of early Decorated date, and is at the west end of the south portion of the nave. The east part of the nave, and the chancel, have been rebuilt in the Perpendicular style, from a design of considerable beauty, and with much of the work well executed. Some of the windows and interior panellings are fine; and the east window of the chancel is very curious, from the mixture of perpendicular and curved lines, in a manner which is nearly, if not quite, unique. There are some tolerable wood seats, with portions of carving. The church had once some good pinnacles; but these are gone, as well as most of the battlement; and the exterior of the church is not attractive at a little distance, and is, therefore, not so much attended to as it deserves.

STOAK CHURCH has a small chapel of wood and plaster on the south side of the chancel. It is the burial-place of the Bunbury family; it has also a Norman door, and some ancient wood screen work.

THURSTASTON is a curious small church, with some Norman portions, and a semicircular chancel, evidently composed of materials taken from an edifice of earlier date.

MACCLESFIELD CHURCH is principally modern, but with a Perpendicular tower, and a curious chapel on the south side, built for the family of Savage, of Rock Savage.

NORTHENDEN, BOWDEN, and CHEADLE CHURCHES, have all portions of Perpendicular work, mixed with much that is debased and modernised. The church at Cheadle has a south porch, which bears the date of 1637, and is of far better composition than might be expected at that time.

RUNCORN CHURCH has some part of the chancel of Perpendicular date, as is also some wood screen work, of good execution. The piers on the north side of the nave are Early English, and there is a north door of the same date; of these the design is not very common, and the execution excellent.

The chancel of STOCKPORT CHURCH had a very fine Decorated east window, though much mouldered. The church has been rebuilt, and the chancel altered; but the window did remain a short time since, and there are some fine stone stalls in the south wall of the chancel.

INCE is an ancient church, with some traces of Norman date, but most of it is much later. Near this church is a building, once the MANOR HOUSE of the Abbots of St. Werburg; its character is Late Perpendicular.

The small chapel of BRUERA, or Church-en-Heath, is a very ancient fabric, with a plain Norman arch between the nave and chancel; and a south door, with Norman enrichments. Various stones, with carvings on them, of the same character, are built into the walls.

ASTBURY CHURCH is a large and fine specimen of the Perpendicular style. Its plan is singular; the tower standing north of the west end of the north aisle; the nave is lofty, and has at the west end a porch, the whole height of the nave, and of three stories, the lowest having an entrance door, the next a three-light window, and the uppermost a two-light window; this upper window has a transom, and is repeated on the sides of the porch. On each side of the porch, in the west wall of the nave, is a long four-light window, with fine tracery and two transoms; the west end of the south aisle has a five-light window, and that of the north aisle a four-light window. The tower is plain, with a good spire, and seems to be the remnant of a church of earlier date. The west front is extensive, and has an imposing effect, which is aided by an ancient gate; this gate, though not fine in its details,



is sufficiently harmonious as to its outline, to benefit the general view of the church. The interior of the church has some earlier portions and indications of Early English in the chancel. The ceilings are all of oak, much ornamented, but some part of late date. There is a considerable portion of very excellent screen-work and wood stalls, and a rood loft. Some of the windows have portions of very fine stained glass remaining. In the church-yard is a very curious monument of some of the families of Venables, Mainwaring, or Brereton. Two figures, a knight and lady, are on a tomb, over which is an arch, with bold buttresses, canopies, and pinnacles. Two other figures are recumbent on tombs, one north, the other south of the arch; the whole, though much mutilated, has been well designed and executed, and appears (with the exception of the pinnacles, which are additions) to be of Decorated date. This monument is curious, from the great scarcity of fine ancient monuments out of doors.

**NETHER PEOVER CHURCH** has a stone tower, but the body of the church is principally timber and plaster; the nave is divided from the aisles by piers and arches, formed of rude beams of wood, and others springing from above the piers, form an arch over the nave. There are some other churches in this county which have partial remains of the same kind.

**COPENHALL CHURCH** is partly of wood and plaster, apparently of the reign of Queen Elizabeth.

The portions of Norman work are few, and not without mixture of other styles; they are Frodsham, Ince, Lawton, Shocklach, and Shotwick.

Of Early English and Decorated work there are portions in some of the mixed churches,—Audlem, Barthomley, Davenham, Middlewich, Mobberley, Great Neston, Little Peover, Prestbury, Pulford, Wallasey, Woodchurch, and Wrenbury.

The Perpendicular churches are some of them fine, others are of the rough execution common in this and a few adjacent counties in the north,—Alderley, Backford, Bidston, Brereton, Great Budworth, Bunbury, Disley, Eastham, Farndon, Malpas, Marton, Mottram, Over, Tarporley, Tarvin, Thornton, Wilmslow, Witton, and Wybunbury.

There is an ancient, apparently Norman, tower yet remaining of the **OLD CASTLE** of **CHESTER**, and parts of the walls of the city, and a tower, called the Water Tower, are deserving of attention. The ancient gates have been replaced by modern erections; but the wall is complete, and affords an excellent walk round the city,

**BEESTON CASTLE**, on an insular hill, overlooking the Vale Royal, has a portion of the walls (particularly part of the tower flanking the entrance) in a state so perfect as to merit examination.

This county has a great number of halls and other manorial edifices, some of which are very curious specimens of wood and plaster work, and others of stone work: they are many of them now used as farm-

houses, and have been much modernised ; but the following list contains some which remain more or less in their original state :—

CREWE HALL has been modernised, but its interior has many portions in their original state. BRERETON HALL, GRAFTON HALL, POOLE HALL, HARDEN HALL, and MARPLE HALL are of stone ; CHORLEY HALL is partly of stone, and partly of wood and plaster ; the stone portion early, and the wooden portion curious. MERTON GRANGE, CARDEN HALL, ERDWICK HALL, LITTLE MORETON HALL, and BRAMALL HALL, are of wood and plaster : the two last mentioned are large, and peculiarly fine specimens.

## Cornwall.

LAUNCESTON CHURCH, though not very excellent in its composition, is yet curious for the very great profusion of ornament. The south porch, and some parts adjacent, are literally covered with panels and carvings. There is also a line of singular carving and niches under the eastern windows, and in the central niche a recumbent figure.

The WHITE HART INN, Launceston, has a fine Norman door for an entrance, most probably removed from some ancient monastic edifice.

ST. GERMAIN'S has a good Norman front, but there appears nothing to warrant a supposition that its age is so great as that assigned to it by the learned Whitaker. The west end has a fine door-way under a very deep arch, with shafts and mouldings, and some small Norman windows above. This entrance is flanked by two short towers ; and, except the upper part of the southern tower, the arrangement does not appear to have been altered from the original design.

MORVINSTOW CHURCH is a curious edifice, partly Norman, with a porch and door on the south side, with very bold Norman enrichments. A part of the piers and arches of the nave are of the same character ; other portions are of later date, but of elegant design and execution. The font is Norman, large and plain.

The south door of KILKHAMPTON CHURCH is a very fine specimen of Norman, with shafts and bands of zigzag, and the beakheaded ornament ; some other parts of the church are of much later date.

BODMIN CHURCH is a large and handsome Perpendicular church, rather late in the style, but well executed : there are some parts of the aisles of an earlier date, and a large and singular Norman font.

CAMBORNE. This is a fine specimen of the granite Perpendicular churches of this county ; some of the towers are fine and bold, this is a good one, but not so much ornamented as some of them. The church has a nave, aisles and chancel ; the nave and aisles are of one height, with three canted roofs and wood ribs, very common in this

county and Devonshire, and called cradle roofs. There is a good south door under a porch, a modern south chapel, and a modern font.

There are many of these granite Perpendicular churches in Cornwall, some of much better design and execution than others.

**TRURO.** This is a very fine church outside, but with modern portions, and a modern interior. The exterior of the ancient part is rich and beautiful Perpendicular, and at first sight seems all granite; but a close examination shews a different and much easier working stone in portions. This stone, called in some places Roborough stone, is used in parts of this county and Devonshire, and very beautiful work is made of it. It is generally mixed with granite, so that till fully known it is very deceiving. The mouldings of this church are very good as to composition.

**LOSTWITHIEL.** This is a curious Church with an Early English tower, and a Decorated octagonal lantern and spire; part of the church is decorated, with a fine east window. The aisles of this church are of later date, and the whole church deserves attentive study; most of the work appears not to be granite.

**SHEVIOCK CHURCH** has some portions Early English, and others Decorated: these styles in their purity are not very abundant in this county, being principally found in portions in the mixed churches.

**ST. AUSTELL** is a fine large Church, with a very fine tower, nave and aisles, and a south porch, all good Perpendicular. The chancel is Decorated, portions early in the style. The church has three cradle roofs with wood ribs.

The Perpendicular churches are many of them granite, they are—Falmouth, Fowey, Padstow, Probus, Redruth, St. Blazey, St. Breaze, St. Buryen, St. Gluvians, St. Just-in-Penwith, St. Kew, St. Neots, and Sennen.

The mixed churches are Anthony, Cury, Egloshayle, Landwednach, Lanlivery, Laurett, Liskeard, Penzance, St. Enoder, St. Mewan, St. Stephens, near Launceston, Tintagel, and Warburstow.

At **GRAMPOUND** is a good granite Cross.

The buildings on **St. MICHAEL'S MOUNT** deserve attention: the outline of the whole is fine and picturesque, and the chapel and some other portions appear of Perpendicular date, if not earlier.

**ST. BENNET'S**, a considerable monastic remain, has various portions of domestic Perpendicular work.

**PLACE HOUSE**, near Fowey, is a very curious domestic remain; it is late Perpendicular; and an oriel, and some other parts have more enrichment than is generally found in domestic buildings.

**COTHELE HOUSE** has a fine court, surrounded by buildings not much altered; they are plain, compared to the last example, but of earlier date.

## Cumberland.

**CARLISLE CATHEDRAL.** Although this edifice is partly surrounded by buildings and trees, at no great distance, there are several points of view in which it may be seen to advantage. This church was originally a complete cross church, like most of our cathedrals, and had cloisters and a chapter house. The greatest part of the cloisters, and a large portion of the nave, were destroyed in the civil wars, and the two remaining arches of the nave are fitted up as a parish church. This part is Norman, of a simple and massive character; but the greatest portion eastward is Early English, of elegant design, and parts much ornamented with foliage and the toothed ornament. The east end is Decorated, and seems to have replaced a front of earlier date. The transepts are narrow, short, and have no aisles; but there is a small chapel east of the south transept. The choir consists of seven arches, with a small one eastward, which spring from clustered piers, with rich capitals: it has aisles, and is considerably wider than the nave. The tower is small and low, and coincides with the centre of the nave, but not with the centre of the choir. The Early English clerestory windows have been filled with tracery of a later date, and there are a few Perpendicular windows inserted in the aisles. Under some of the windows of the aisle are very elegant small arches, springing from shafts. The Early English buttresses are very plain, but bold; the parapets are all plain, and there are no buttresses to the clerestory. This general plainness of appearance adds much to the effect of the only enriched portion of exterior, the east front, which contains one of the finest, if not the finest, Decorated window in the kingdom: it is considerably decayed; but its elegance of composition and delicacy of arrangement, the harmony of its parts, and the easy flow of lines, rank it even higher than the celebrated west window of York cathedral, which it also exceeds in number of divisions, having nine lights. This window fills the space between two very bold buttresses, crowned with fine pinnacles, which rise above the ridge of the roof. Over the great window, is a small one of rich tracery, in a spherical triangle, to light the roof; the gable has crockets and crosses; the aisles have fine two-light windows at the east end, and the south aisle has a sloping plain parapet and bold buttresses, with two rich pinnacles. The north aisle has a straight enriched parapet, and an octagonal turret, with two bold buttresses, terminated by paneled pedestals and enriched canopies. The great size of this window, (about 50 feet high and 30 feet wide,) and the massiveness of its accompaniments, give to this front a peculiarly imposing effect. In the Norman wall of the south transept is a well.

The **CHAPTER HOUSE**, originally the Refectory, is a parallelogram, with some Perpendicular windows; the interior is divided into several apartments. There is an ancient **GATE HOUSE** adjacent.

The DEANERY contains some ancient Portions.

LANERCOST CHURCH is part of the ancient abbey of Lanercost ; a portion of the nave is all that is at present fitted up, the remaining parts are more or less ruined ; the buildings are partly Norman, but mostly Early English, of an early and massive design. The west front has been a fine composition, though now much mutilated ; the west door has a series of shafts and deep mouldings, over which is a line of small arches, supported by detached shafts. From a string above these arches arise the series of fine long lancet arches, to the number of seven, three of which are pierced for windows, the middle one broader and higher than the others. These arches have had long detached shafts, now broken away, and only the bases and capitals remaining, and the arches have rich mouldings. There is a figure in a niche in the gable above this centre window. The other parts of the church present some singular and beautiful combinations of very early date.

Some of the churches, on the borders, appear evidently to have been constructed as places of occasional retreat and defence. Of this the tower of the church of BURGH ON THE SANDS, and the now desecrated church of NEWTON ARLOSH, are prominent instances.

BRIGHAM CHURCH has Norman piers, but various portions are Decorated ; particularly a fine window of five lights, and a circular one with an ogee point. In the south aisle is a monumental arch with a rich canopy.

The churches with considerable Norman portions, are Aspatria, Bromesfield, Bridekirk, Dearham, Edenhall, Great Salkeld, Grinsdale, Isell, Irthington, Kirkhampton, Kirklington, Torpenhow, and Warwick.

The following churches display portions of Early English, Dalston, Egremont, Holme Cultram, Kirk Oswald on Eden, Lazonby, St. Bees, and Thursby.

The Decorated portions are principally in the mixed churches, but several of the churches have sculptured crosses and stones in the church-yards.

The Perpendicular churches are Crosthwaite, Bolton Gate, Distington, Weatherall, and Wythburn.

The Mixed churches are Bewcastle, Gasforth, Irton, Muncaster, Patterdale, and Rockliffe.

There are several monastic remains in this county ; of these the principal are the ruins of the tower, and part of the transepts of CALDER ABBEY, the east end of the church of the nunnery of SETON, and the gatehouse of the priory of WETHERALL.

There are various castellated buildings in this county, some of them in good preservation, others more or less ruined ; among the most entire, may be mentioned CARLISLE CASTLE, NAWORTH CASTLE, (of which the buildings are in nearly a perfect state,) SCALEBY CASTLE, COCKERMOUTH CASTLE, ROSE CASTLE, and PENRITH CASTLE.



## Derbyshire.

ALL SAINT'S CHURCH, Derby, has a tower of peculiar beauty ; it is of the Perpendicular style, and late ; but its general arrangement and details are very fine, though the pinnacles and buttresses have some appearance of the flatness often produced by the combinations of late date. The tower consists of three stories, the lower contains to the west the door, with a good niche on each side, and a beautiful line of paneling, with shields between, on which rests a four-light window. The second story begins with a line of paneling, and has a window of tracery, with panels on each side, of which only a small part is pierced for light, and another line of paneling above, crowned with a small battlement. The third stage is the belfry story, which has a large four-light window with a transom and panels on each side : above is a rich battlement and four large pinnacles, and four small octagons with an ogee cap and rich finial. The two upper stages being above the roof of the church, (a Roman Doric building, about 100 years old, by Gibbs,) are the same on all four sides, and the tracery and paneling filling the face of the tower almost close to the buttresses, give to the whole tower a very rich effect. The situation of the church, in the middle of the town, also renders the tower, on an approach from a distance, a very fine object, and the steeples of the other churches are so small as not to interfere with its effect.

The CHURCHES of ST. PETER, ST. ALKMUND, and ST. MICHAEL, all contain portions of old work, principally Perpendicular, and mostly poor in its execution.

The CHURCH at CHESTERFIELD, the leaning spire of which has excited so much attention, deserves investigation, from its valuable and curious parts. The apparent leaning of the spire arises partly from the curious spiral mode of putting on the lead, and partly from a real inclination of the general lines of the woodwork of the spire. The tower is at the intersection of the cross, and with the nave, and some other parts of the church is of good, but singular Decorated character ; the dripstones are almost all returned, the windows, the mouldings, and buttresses good, with very plain but elegant pinnacles. The clerestory of the nave has small Perpendicular windows, and the east window of the chancel is of the same character. The north transept is Early English, and there is one good pier of that date. There is some very good wood screen work in a rood loft, and in a screen in the south transept. A south porch is not so fine as the other parts of the church ; but the doors, particularly the west door, have fine deep mouldings. From various singularities of character and detail, this church deserves minute attention.

DRONFIELD CHURCH is beautifully situated on a hill, on one side of the village ; it has a fine tower and spire, which, as well as the church, is mostly of Decorated character ; the chancel has been very

fine, but the east window, a very large one, has been deprived of its tracery. In the chancel are three very rich stone stalls, the foliage of which is very beautiful and varied in each stall.

REPTON CHURCH has, under the chancel, a very curious Norman crypt, once approached by staircases from the church; there are four piers, round and twisted, with a bead running in the sunken part of the spiral, and eight pilasters, some of which are curiously paneled. The whole have square capitals, with straight sloped sides, and from each springs a plain flat rib to form the groining. The character of this portion of Norman is very singular, and not very like many other examples, the piers being rather slender in their proportions, compared with the usual massive piers, used in Norman crypts. There are some singular Norman portions in the church, but these are of a rather different character. The principal part of the interior of the church, not Norman, is of Decorated character, and early, but the windows have been mostly modernized. The north door is Early English.—The tower and spire are Perpendicular, and the outline peculiarly fine, but the details are not equal. This spire is of great height, and is a very conspicuous object to the surrounding country. The chancel has portions of the early long and short masonry.

The SCHOOL, and the House of the head master, contain a few remains of the priory at Repton; the master's house has an ancient brick tower, apparently built in the reign of Henry VI; it is of tolerable Perpendicular character, and curious for its material.

TICKNALL CHURCH has its piers and arches mostly Early English, late in the style, and varied with two very fine capitals; the windows have been nearly all altered or modernized, except the clerestory windows, which are Perpendicular. The upper part of the tower and the spire are also Perpendicular; but not fine, either in design or execution. In the south wall of the south aisle is a tomb under an arch of Decorated character, with very excellent mouldings, and a good cross on the canopy. The church has been recently new pewed, and its interior appearance is very neat.

MELBOURNE CHURCH is a fine example of Norman, and is nearly in its original state; the alterations being only in some of the windows, the east end, and the upper part of the tower. The west entrance is fine, and the nave of good proportions; the piers circular and massive, though not very short; the arches of the horse-shoe shape, with fine mouldings and zigzag ornament. The tower stands between the nave and chancel. There are monumental arches with effigies, one on the outside of the south aisle, and one on the inside of the church.

ASHOVER CHURCH has a curious lead font, with figures under Norman arches.

The ruins of STIDD CHAPEL are Early English.

NORBURY CHURCH has a fine Decorated chancel with large windows, and much of the original stained glass remaining, which is peculiarly beautiful and deserving of imitation.

The desecrated CHAPEL of STEETLEY is a very curious specimen of Norman composition ; with the exception of the roof, and a few windows which have been enlarged, it is nearly perfect and unaltered. It consists of a nave and chancel, with a circular east end ; has a fine south door, a rich arch between the nave and chancel, and some good groin ribs at the east end. The ornaments are elaborate and well executed.

The CHURCHES with Norman remains are numerous, many have portions of other styles : Alsop in the Dale, Bolsover, Boulton, Bradbourne, Brailsford, Brassington, Bretby, Clown, Darley, Halt Hucknall, Heath, Illognaston, Keddleston, Killamarsh, Kirk Ireton, Longford, Ockbrook, Parwick, Sandiacre, Stanton, Swarkstone, Thorp, Tissington, Whitwell, Winster and Youlgrave.

The Early English are few : Bredsall, Doveridge, Ilkeston, and Marston on Dove.

The Decorated CHURCHES are not numerous, but there are many good decorated portions in the other lists—Dadlington, Mackworth, Spondon and Tideswell.

The Perpendicular list is larger—Alfreton, Barlborough, Baslow, Castleton, Chelbaston, Saint Werburg, Derby, Hathersage, Hope, Matlock, Shirland and Staveley.

The mixed churches contain some good examples—Ashbourn, Ashford, Bakewell, Bonsal, Bradley, Calke, Chelmorton, Church Broughton, Denby, Duffield, Eginton, Elvaston, Fenny Bentley, Hayfield, Longley, Morley, Newton Solney, Searcliffe, Shirley, Sutton, Wilne, and Wirksworth.

The small remains of BEAUCHIEF ABBEY, now a chapel, are deserving of attention for several portions of detail ; the situation is beautiful, and peculiarly sequestered.

In this county are a few curious specimens of domestic Architecture ; of these, WINGFIELD MANOR HOUSE is mostly in ruins, but presents some beautiful features.

HADDON HALL, near Bakewell, is kept up in a habitable state, with much ancient furniture, and is one of the most curious mansions in the kingdom. The most ancient portions, the hall and chapel, were built soon after 1427, and no part of it appears later than the reign of Henry VIII, except some interior fittings, which may be nearly as late as the end of that of Elizabeth. The buildings are very irregular, and surround two courts. The situation is fine ; and the great variety of outline, combining with some very fine trees, renders the view of the hall, in almost every direction, peculiarly interesting. On the whole, this edifice is deserving of a most minute examination and attentive study.

HARDWICK HALL is a curious specimen of the style of the reign of Elizabeth, and has not been altered materially since its erection ; it is furnished, and some portions of tapestry, and perhaps of other furniture, are older than the house itself, and were, perhaps, removed

from the old hall, now in ruins, at a very short distance from the present mansion.

## Devonshire.

**EXETER CATHEDRAL.** This magnificent edifice is more closely surrounded by the adjacent buildings than some other cathedrals; its north front and west end are the portions most seen. The plan is singular, having no central tower, nor any at the west end; but the transepts are formed by two massive Norman towers, of fine proportion, rich in exterior Norman ornament, and dissimilar in their details. These towers are the principal remains of their date; of the Early English style there are portions of the lower part of the chapter-house; but the general character of the church is Decorated, of beautiful proportions, and very excellent details. The east window of the choir, and the rich screen before the west end, are of Perpendicular character, as is the upper part of the chapter-house. The cloisters were on the south side, but of these very little is now visible. The interior presents a view remarkably imposing from the uniformity of the nave and choir, and the very elegant tracery in the windows, which exhibit the greatest variety of Decorated tracery of any building in the kingdom. Windows of this character are also inserted in the north and south sides of the tower, and form the transept windows. The Lady Chapel exhibits the same style as the church, and the whole is groined with great simplicity, but in a manner which produces a very rich effect. The chapels are numerous; some of them have excellent screen-work, and there are many good monuments.

The elevation of the nave and choir consists of the arch, a triforium, which is smaller than is often seen, but of great beauty, and the clerestory windows, which are very large, and almost entirely fill the space between the groining; this, with the great size of the windows of the aisles, and the numerous chapels, give an air of great lightness to the fabric. The west front is enriched with an elaborate screen. It is not exactly similar in its divisions, though the differences are such as not to destroy the general effect; it consists of a series of rich niches, with pedestals and canopies, and three ranges of figures, exclusive of the small semi-angels in the battlement. The upper range of statues is continuous, but the lower ones are interrupted by the doors. The west front above, is, by the mode in which the aisles are finished, rendered rather flat, yet has various parts deserving of great attention, particularly the great west window of nine lights. The towers are finished with corner turrets and ogee tops, and are not of great height, rising scarcely more than a square of the tower above the ridge of the roof, which latter is lead, and exhibits almost the only specimen remaining in England, of the flowered lead ornament, running along the ridge. The buttresses of



the nave and aisles have pinnacles, a large portion of which arise from small battlements ; and from the frequency of this sort of pinnacle in this county, it becomes a good mode of distinguishing it, to call it a Devonshire Pinnacle. The parapets have nearly all plain bold battlements, and most of the cornices have flowers.

On the north side of the nave is a handsome porch, which is curious from its showing an approach to the Perpendicular character, and being without buttresses. To the central division of the aisles of the choir are attached chapels, north and south, forming an eastern transept ; and there are also small chapels north and south of the eastern division of these aisles. These last mentioned chapels are small, and of later character than the rest of the fabric. Two small chapels of Decorated character are also added east of the transeptal towers ; and on the east and west sides of these towers are galleries of communication, carried on groins springing from corbels against the wall. The whole of the buttresses of the aisles are very bold, and the clerestory is lofty, and supported by plain but bold flying buttresses.

The general character of the interior of the building is simplicity, with very excellent mouldings, but not a large proportion of carving or flowered capitals, though the corbels, from whence the upper tier of shafts in the nave and choir spring, are very fine.

To accommodate the new work to the towers, the westernmost arch of the choir is a very acute one, not more than a fifth of the others in width.

In the easternmost arch of the choir, on the south side, are three stalls, which, for lightness and richness, are hardly to be exceeded ; they have very rich open-work canopies, which rise above the springing of the choir arches ; and they are each raised a step above the other, eastward, in the seats.

The bishop's throne is an uncommonly rich example of wood work, of great lightness, but yet of sufficient boldness for its size, which is perhaps superior to any in England, rising to the spring of the arches of the clerestory windows, or near sixty feet from the floor. There is a variety of wood screen-work about the choir and chapels, some of which is very good, but other portions are of a later and much inferior character.

In the Lady Chapel there are three stalls, the seats rising eastward under the windows, on the south side of the easternmost division, and a monumental arch under the next window, on the same side.

There are various fine monuments in different parts of the cathedral ; of these may be mentioned, Sir W. Stapylton and Bishop Stapylton, in the north aisle of the choir ; that of Bishop Stafford, and a tomb of beautiful design and excellent execution, evidently of the Perpendicular style. To this last particular attention is necessary, because in a late publication it is said to be of the date of 1283, apparently from Bishop Bronscombe, by whose name it is called, having died in



1281; and not satisfied with thus giving to a specimen, with nearly every possible mark of Perpendicular date, the age of an Early English, or at least very early Decorated erection, the author of the book in question gives the four-centered arch of the tomb, in his plate of arches, as one of the date of 1283, and this in a work stated to be expressly for the elucidation of the principles of English architecture.

Here it may be proper to repeat the remark made in the body of this work, on the great uncertainty introduced by attaching the date of a man's death to the tomb which goes by his name. There is much reason to suppose that the monument of King John, at Worcester, is not much older than Henry VII's time, (though the statue is evidently of earlier date, and perhaps was executed not very long after the death of the king,) and the tomb of Osrick, a Saxon king, at Gloucester, is evidently of late Perpendicular character.

The excellent tracery of the windows, and its great variety, has been noticed above, and it is proper to add, that this tracery is of an Early character, and not what can be strictly called flowing, like the Decorated tracery of the northern counties, but principally formed of intersections of arches and circles intermixed, and there is a great prevalence of trefoils, comparatively few cinquefoil heads being found either in the windows or other stone-work.

The upper stage of the north tower is of later date than the other part of the towers, and the finishings of the turrets of both towers are modern. The Chapter-house is separated from the southern towers by a small plain arched chapel, apparently of the same date as the tower, with a later window inserted at the east end but retaining its original Norman door-way at the west.

The Chapter-house is of two characters, the lower Early English, of a very beautiful design; this reaches to a string under the sill of the windows, above which the work is Perpendicular, of remarkable beauty, with windows at the sides and west end, of four lights, and the east end a much larger one, of seven lights; these side windows have between them beautiful niches, springing from shafts, and these niches support a wooden roof, with arches under a straight tie-beam. The slope of the ceiling is paneled, and the space between the beam and ceiling, filled with rich tabernacle-work; on the whole, this Chapter-house deserves more minute attention than it has usually received. The greatest part of the Cathedral is in excellent preservation, and there is a large portion of very good ancient stained glass remaining in many of the windows; that in the west window is modern. The stone gallery of the minstrels, (part of the triforium range,) and the ancient clock in the north transept, are curious remains, and worth attentive examination.

The churches in Devonshire, like several other of the western counties, have a large portion of remains of Perpendicular character, and they are peculiarly rich in screen-work.

There is so much mixture in the Devonshire churches, that though

the number of them deserving examination is great, yet it is difficult to find pure examples without mixture, and it should be remembered that this is the county of screen work and old pulpits, and there are many fine cradle roofs and good benches and wood doors—a few years back few churches were without a good screen or pulpit, but many have fallen.

**BISHOPS TEIGNTON.** This is a Norman church, with a low massive tower between the nave and chancel, and a north aisle, with Norman piers and arches, and enriched capitals. The west door-way is Norman, and much enriched; and there is a plainer door-way on the south side, with a square head and figures over it; the font is Norman, circular, and of less diameter in the middle than above and below; it is enriched with rude sculpture. Some of the windows in the chancel are Early English; the west window is Perpendicular, of four lights, and there are various windows inserted in the older walls.

**EAST TEIGNMOUTH CHURCH** has various Norman portions. The tower is massive, and situated between the nave and chancel. The north side has some Norman windows, and a door with a square head; and the arch above filled with rude carvings, having also an ornamented dripstone round it. The font is Octagonal, of better design than execution; it is of Perpendicular character.

**PAIGNTON CHURCH** has a tower, nave, and a south transept; the west door is Norman, with enriched mouldings. The upper part of the tower, and the south transept, are Perpendicular; the window in the latter, large, of five lights. In this church is a stone screen forming a door-way, and two side arches, which are monuments to some of the Kirkham family. This screen is a very rich assemblage of tabernacle work, with figures in niches under canopies, with buttresses and pinnacles of very elaborate composition; the arches have pendants, and upon large canopies above them, are angels holding shields. Though of late date, this screen deserves great attention; there is also a stone pulpit with very rich foliage.

**BICKLEIGH** has some portions of all the styles, a good cradle roof, and some good benches.

**PLYMPTON ST. MARY** is a large and fine church, of a curious plan. It has some portions of good decorated work, and a fine east window. The Roborough stone which looks so much like granite, is here used in the Perpendicular portions, some of which are very good. There is a good Perpendicular font.

**ST. SAVIORS CHURCH, DARTMOUTH,** is a spacious structure, with some portions remaining of Decorated character. There is a fine stone pulpit with some later additions of wood, and an uncommonly rich wood screen.

**HACCOMBE CHURCH** has some portions of Decorated character, and some very curious monuments; a large altar tomb for Sir Hugh Courtenay and his lady. In the north aisle the monument of a lady under an arch, and another arch with a lady in a veil. Between the

nave and aisle, on a tomb, a small effigy in armour. A tomb with the effigy of a knight of the Haccombe family, of peculiar beauty. The figure is in armour, and his legs crossed; the armour is covered with beautiful enrichments of small flowing lines, much like the fine iron-work spread over doors and cope chests of Early Decorated character. The design of this enrichment on the helmet and arms is peculiarly elegant.

**OTTERY ST. MARY.** This is a large and curious Church, being built, like Exeter Cathedral, with two towers for transepts. The Church consists of a nave and aisles, choir and aisles, and a Lady Chapel. The greatest part of this edifice is Early English, of a character rather different from what is common, and having various small alterations of later date; the exterior is plain, and the windows are mostly without dripstones. At the east end of the Lady Chapel, are some good niches of later date than the Chapel itself. The groining of the interior is of later date than the building, and the north aisle of the nave is of Perpendicular character, and late date, with a very rich roof, ornamented with pendants. In this Church is a very rich monumental arch over an altar tomb, which is plain, but has an effigy of an armed Knight; this arch has fine mouldings and hanging tracery, with an ogee canopy, with crockets and a large finial. Over the whole of this monument, shields are intermixed with the foliage in great numbers, and in a mode not very common. On the whole, this church deserves very minute examination.

**BROAD CLIST** is a handsome Perpendicular church with three stone stalls, and within them an effigy of a knight, in plate armour. The stalls have buttresses and pinnacles, and very rich canopies, with varied foliage.

**COLLUMPTON CHURCH** is a handsome Perpendicular building, with a very rich chapel added by John Lane, in the year 1528, which is a fine specimen of the gorgeous enrichment of that time. This church has a very fine wood screen, with vine leaves in the cornice.

**TIVERTON** is a handsome Perpendicular church, with a tower; there are some remains of earlier date, and an enriched Norman doorway. A chapel, built by a merchant, named Greenway, in 1517, is a good example of the gorgeous style of ornament of that time. The ceiling is coved, and has tracery and rich pendants; like many works of that time, the design is better than the execution. The church has some rich screen work.

**TOTNES** is a fine Perpendicular Church, with a good tower, which has Octagonal pinnacles, and rich buttresses. In the chancel, is a very rich stone screen, with the rood loft and stairs remaining. There is also a stone pulpit enriched with tracery and shields. There is a large south porch to this Church, and the wooden doors are very fine, and have the linen pannel elaborately worked. The outline of the tower is bold and fine, with four large octagonal pinnacles.

The Norman churches are numerous, but much mixed with other

styles:—Ashcombe, Axminster, Beaworthy, Blackauton, Bradford, Bradstone, Buckland Brewer, Bundley, Christowe, Downe St Mary, Dunsford, East Worlington, Farway, Highbray, Highampton, Holcombe Burnell, Holdsworth, Knowestone, Loxbear, Meeth, North Petherwin, Parkham, South Brent, South Milton, Stockley Pomeroy, Sutcombe, Thornbury, and Woolfardisworthy.

The Early English list is shorter:—Aveton Giffard, Buckfastleigh, Plymstock, and Yealmpton.

There are Decorated portions in the mixed churches, but none to notice as large pure examples but those already described.

The Perpendicular churches are generally fine:—Ashburton St. Andrew, Chittlehampton, Colyton, Crediton, Dean Prior, Halburton, Heavitree, Honiton, Marlton, Monkleigh, Newton Bushell, Plympton Earle, Plymouth St. Andrew, Rewe, Sampford Peveril, Silverton, South Moulton, Stoke Cannon, and Swimbridge.

The mixed churches are numerous, and the Perpendicular portions are very considerable, particularly interior details:—Abbots Karswell, Alphington, Ashton, Atherington, Awliscombe, Bampton, Beer Ferrers, Berry Pomeroy, Bickley, Biddeford, Bigbury, Bovey Tracey, Bradninch, Bridford, Broad Hempstone, Broadwoodwiger, Buckland Moor, Burlescombe, Burrington, Chawley, Chulmleigh, Churston Ferrers, Clayhanger, Clist Honiton, Clist St. George, Clist St. Lawrence, Cockington, Coleridge, Combe-in-Teignhead, Cornwood, Culmstock, Dartington, Dawlish, Dittisham, Dodbrook, Doddiscombeleigh, Dowland, East Allington, East Down, Feniton, Hasberton, Heaton Punchardton, Hennock, Holne, Huish, Ilsington, Ipplepen, Kenn, Kentishbeare, Kenton, Kings Karswell, Kings Nympton, Lamerton, Littleham, Little Hempstone, Luppit, Lustleigh, Manaton, Marlborough, Marwood, Marystowe, Moretonhamstead, Newton Ferrers, North Bovey, North Moulton, Peahembury, Pilton, Pinhoe, Plymtree, Poltimore, Portlemouth, Powderham, Rattery, Rockbeare, Sherford, St Marychurch, South Pool, Staverton, Stoke Gabriel, Stoke-in-Teignhead, Stokenham, Tallaton, Tamerton Foliot, Tor Bryan, Tor Mohun, Trusham, Ufculme, Ugborough, West Buckland, West Ogwell, Witheridge, and Worlborough.

The remains of Monastic Buildings in this county are not very numerous, but the following may be noticed:—

**FORD ABBEY.**—The chapel has a groined roof, and some arches; the latter of late Norman, but the groinings Early English. The hall and cloisters are rich late Perpendicular, about the date of 1508.

**FRITHELSTOCK PRIORY** appears to have been of Early English character. The west end has three lancet windows.

**HARTLAND ABBEY** has some portion of the cloisters remaining of Early English date.

The principal remains of **TAVISTOCK ABBEY** are of Perpendicular character; they are converted to various purposes, and much mutilated.

Of Castellated and Domestic Buildings, there are not many to be



noticed :—the remains of the Bishop's Palace, at BISHOPS CLIST, has some Perpendicular portions.

COMPTON CASTLE has been variously altered, but still contains some portions worth examination.

BRADLEY HALL, near Newton Bushell, is an ancient mansion, of Perpendicular character ; the chapel, hall and a gateway remain.

DARTINGTON HALL has had a large portion pulled down, but the hall and some other parts still remain. The hall is of Early Perpendicular character.

The BISHOP'S PALACE at EXETER has various portions of ancient work, though much altered and covered by modern arrangements. The chapel is Early English. A fine chimney-piece erected by Bishop Courtenay, has been engraved.

## Dorsetshire.

SHERBORNE CHURCH is a large cross church, with various portions of different dates. The south porch is a curious specimen of Norman. The largest portion of the church is good Perpendicular, and was partly erected in the reign of King Henry VI. The choir and aisles have good buttresses, pinnacles, and flying buttresses, and a very good paneled parapet. The belfry story of the central tower rising above the roof, has eight windows with buttresses, which arise from a bold slope under the windows, below which the tower is plain. This church was anciently conventual ; and some portions of the additional buildings remain, though very much mutilated, and converted to various purposes. Three sides of the lower part of the tower appear to be the original fabric, but the eastern side is of the same date with the choir.

There are a few good Early English windows in the north aisle of the choir or its chapel.

The groining of most of the church is rich and good ; the south transept has a wood ceiling. There are some remains of ancient stalls and screen work, and some portions of ancient stained glass.

BRADFORD ABBAS CHURCH has a tower, nave, aisles, and chancel, and a large south porch ; it is principally of Perpendicular character. The tower is richly ornamented with niches, and has a large west window, with a door below, enriched with hanging tracery. The tower has a staircase turret at the north-east corner, and smaller turrets at the other corners, all with pinnacles. The nave has a handsome wood ceiling, and there are some portions of stone screen work.

In this church-yard, is the lower part of an ancient cross ; and there are several ancient altar tombs, with pannels which are not very commonly found remaining on the outside of a church.

HAUKCHURCH has a lofty Perpendicular tower, a nave, aisles, chancel, and south porch ; there are some Norman piers, and arches,



and the porch is Early English. In the church are the remains of a stone screen. There are various modern alterations.

The Church of IWERNE MINSTER is a cross church with a tower and spire at the west end. There are some Norman or very Early English portions in the body; the north transept is Early English. Various portions have been altered, but enough remains to deserve examination. The tower has a battlement with machicolations; and the spire has ribs and ornamented bands.

WOOTON GLANFIELD CHURCH has a tower, nave, and chancel, with a south porch and south chapel; this chapel contains several good Decorated windows, and the east window of the chancel is of the same style. The tower and nave are of later date. Under the arch, from the south chapel to the nave, is an altar tomb, with a recumbent figure. On the south side of the east window in the chancel wall, is a bracket for a statue, and in the south wall a small plain water drain. There are some remains of ancient stained glass in the windows.

WIMBORNE MINSTER is a large cross church with a tower at the intersection of the cross, and another at the west end. The center tower is Norman, short and massive, with some plain and some intersecting arches in the belfry story. The nave is either late Norman or very Early English, with Perpendicular clerestory windows. The western tower is Perpendicular, and had once a fine west window, now shut up. The floor of the choir or chancel is considerably raised above that of the body of the church, and has under part of it a small crypt. The east window is Early English, with three fine lancets.

Some stone stalls and a water drain remain. There are two rich monuments with recumbent figures in the choir, and a cross-legged Knight on a low altar tomb, in the north aisle of the nave.

Of Norman portions may be enumerated—Corfe Castle Church and the churches of Maiden Newton, Pimperne, and Studland.

Of Early English may be named Buckland Newton, Chettle, and Combe Keynes.

The Decorated list contains some mixtures:—Hampreston, Lyne Regis, Piddleton, and Wareham.

The Perpendicular list is larger;—Abbotsbury, Beaminster, Blandford, Bridport, Cerne Abbas, Charnmouth, Chidcock, Cranborne, Great Fontmel, Litton Cheney, Loders, Melbury Bubb, Netherbury, and Shaftsbury.

The Mixed churches are more numerous, and some contain all the styles:—Askerswell, Corfe Mullen, Dorchester St. Peters, All Saints and Trinity, Durweston, Fordington, Gillingham, Great Canford, Iwerne Courtney, Milbourne St. Andrew, Spetisbury, Stourpaine, Sutton, Symondsbury, and Winterbourne Abbots.

The monastic and domestic remains in this county are some of them deserving of attention; of ABBOTSBURY ABBEY, the remains

are small; a building now used as a barn, and a gateway are the most conspicuous.

**CERNE ABBEY.** The gateway tower, with a fine oriel, remains, though much mutilated. The ancient barn, a large and well built edifice, is still used; it is built of flint and stone.

**MILTON ABBEY**, the seat of the Damer family, has remaining the ancient hall of the Abbey, now part of the mansion. The Church of the Abbey is now used as the private chapel of the family, a new parish church having been built by the first Earl of Dorchester. This chapel has been repaired when made a private chapel; it is the choir, transepts, and tower of the Abbey Church. The choir is principally of Early Decorated character, and the transepts, and tower mostly Perpendicular. In the choir are three rising stalls and a water drain. The general appearance of this edifice is very fine, having good battlements and some pierced parapets.

At **SHERBORNE** there are several portions of domestic building which deserve attention.

The **ABBAY BUILDINGS** have the refectory remaining, and used as a manufactory; and there are some portions of the domestic buildings adjoining, which have various good details, built into later erections.

The **ABBAY BARN** is large, and in good preservation.

Some Alms-houses, called **St. JOHN'S HOUSE**, are of Perpendicular character, and have a small chapel, with some portions of good stained glass in the windows.

In the town of **SHERBORNE** there are also some other remains deserving examination. The **CONDUIT** is now very much mutilated. An ancient building called the **NEW INN**, has some good Perpendicular features, and there were lately several other houses of ancient date.

Of the castellated remains in this county, **CORFE CASTLE** is the principal, the portions still standing are considerable, but much divested of details; there are also some remains of **SANDFORD CASTLE**, near Weymouth, built in the reign of King Henry VIII.

## Durham.

The **CATHEDRAL** at **DURIAM** is situated on a considerable eminence, close to the precipitous bank of the river Wear, and with the ancient castle, (now the Bishop's Palace,) the Deanery, and other ecclesiastical residences, occupies a large portion of the peninsula formed by that river; and as both the banks are high, and in parts well wooded, this mass of building has, in almost every point of view, a very imposing effect. Between the Cathedral and the Castle is an open space, which affords a fair view of the north front of the former, but on the south and east it is so surrounded, as to afford no correct

view of the edifice from those points. The western front is well seen from the opposite bank of the river, and there the distance is such as to prevent the alterations of detail, which have at various periods taken place during the repair, from operating to the disadvantage of the view.

The general character of the largest portion of this Cathedral is Norman, of a very bold character, but there have been additions and insertions of all the later styles. The Chapel of Galilee, or, as it is sometimes called, the Lady Chapel, is of a later character of Norman than the nave. The eastern portion of the choir, which is called the Chapel of the Nine Altars, is Early English, with a large Decorated window at the north end of this building. The large west window, and that of the north transept, are also of Decorated character and rich composition. There are also many windows in various parts of the Cathedral, of Decorated and Perpendicular tracery inserted in the openings, of Earlier date. The two western towers are Norman below, and the upper portions later, with an intermixture of semicircular and pointed arches; to these towers, during the late repair, pinnacles, and a pierced battlement of a Perpendicular character, have been added. The great central tower, which is very lofty, is *Perpendicular* above the nave, but has the *Norman* piers and arches below. The upper story of this tower is short, and the one below it very lofty, with long windows; this gives to the former an appearance of being an addition. The whole of this tower has been repaired.

The interior of the church suffers in effect from the circumstances of its situation not permitting a western entrance, and also from the galilee being entirely divided from the nave, and only entered by a small door; but the nave being magnificent in its proportions, and very bold in its details, with the central tower open to a great height, the whole effect of this portion of the Cathedral is exceedingly fine.

The organ screen is very elaborately carved in oak, now almost black from age, and of a style by no means harmonizing with the church, being of Italian character, and the very dark colour contrasting with the whiteness of the nave, terminates abruptly the view. The eastern arch of the choir is Early English, and the mode of ornamenting the pier of union between this style and the Norman, has a good effect. The altar screen is an admirable assemblage of Early Perpendicular tabernacle work, which harmonizes well with the screen work of the Bishop's throne erected over the magnificent tomb of Bishop Hatfield.

The Chapel of the Nine Altars forms an eastern transept, which extends north and south one arch beyond the aisles of the choir, and is a remarkably fine specimen of rich Early English composition; the east window is a rich wheel, the other windows lancets, with inserted tracery, mostly of Perpendicular character. The groins of the nave and choir are Early English, the latter of later character than the former.

There are considerable remains of the conventual buildings, but in various parts repaired and modernised. The chapter house, a fine Norman structure, has been pulled down; the cloisters are of Perpendicular date. The ancient kitchen, a fine octagon, with plain but very beautiful groining, remains in use, attached to the Deanery.

From the opposite side of the river, the galilee, and the conventual buildings form an interesting group, having bold buttresses and ancient walling towards the river.

This magnificent Cathedral has been shortly described, because there is now drawn up by that excellent antiquarian, the Rev. James Raine, M.A., a most valuable Guide to the Cathedral, from the monastic remains under his care as Librarian, and it is to be wished that every Cathedral had such a description.

The CASTLE at DURHAM is the Bishop's Palace, and consists of the keep, now in ruins, and a large mass of buildings of almost every date, from Norman to the present time; the Bishop Barrington opened some fine interior doors, and other Norman work heretofore hid, but the largest portion of the interior is fitted up in a style subsequent to the time of Queen Elizabeth. The front to the river retains much of its ancient appearance, and presents, in combination with the Cathedral, and other adjacent buildings, a group of irregular but very bold character, scarcely equalled in England.

The ancient BRIDGE over the WEAR, near the Castle, is deserving of attention.

The Church at AUCKLAND ST. ANDREW, is a fine specimen of Early English. It has a west tower, nave, aisles, transepts, and chancel, and a south porch. The piers are alternately clustered and octagonal, with good arch mouldings. At an early period the clerestory has been put on, and various lancet windows stooped to insert larger ones. The porch has good groining. There is a good plain wood roof to part of the church, and a wooden effigy of a crusader. There are some good Perpendicular stalls in the chancel.

BISHOP WEARMOUTH CHURCH now appears a modern building: the chancel is ancient, the east window Early Decorated.

BRANCEPATH CHURCH has a tower which is of Norman or Early English character; the piers and arches are all Early English; the chancel, the clerestory, and some other portions, are Perpendicular. There is some wood screen work, and an old oak chest.

The Church of CHESTER-LE-STREET has a handsome tower and spire, the lower part Early English, with a Perpendicular west door and window inserted; above the tower is a lantern and tall spire. The interior of the church, and many windows, have been modernised, but there are still some ancient features remaining, and a small portion of stained glass. In the north aisle are many monuments to the Lumley family.

The Church of DALTON-LE-DALE is a small edifice, with a small bell gable with a double pointed arch. The general character of the



church is Early English, with flat buttresses and lancet windows, and the small buttress under the east window so common in that style. There is a Norman door, now closed, on the north side.

In the chancel is a fine altar tomb, with an effigy, and another with a female effigy, much mutilated.

DARLINGTON CHURCH is a large and fine cross Church, and, except the east end, which has been rebuilt, and the spire, which is also modern, is not much altered in its exterior appearance; but the interior is sadly blocked up with modern screens and galleries, so that the shape of the church is very imperfectly seen. Its character is Early English; some portions very early, appearing almost of Norman character; the west end, and ends of the north and south transepts, are fine pieces of Early English composition; the doors are plain, but good; the windows of the aisles of the nave are of two lights, square-headed, and of Decorated character.

In the chancel are three stone stalls, rising eastward, of a date considerably later than the walls of the chancel.

HARTLEPOOL is a large and curious Church, principally of Early English character; the tower has very large and bold flying buttresses, to keep it from a greater inclination than it seems to have very early attained. The south door has late Norman enrichments, and although the chancel has been shortened, and various modern alterations made, the whole Church deserves attentive examination.

HOUGHTON-LE-SPRING is a large cross Church, with a tower at the intersection; there are some portions Early English, and some Decorated; there are some lancet windows in the south transept, and the east and west windows have fine Decorated tracery. There is a mutilated effigy now set upright in the south transept, and in the same part is the monument of the celebrated Bernard Gilpin, who died in 1585; it is a good specimen of the mixture of Gothic and Italian forms and mouldings which prevailed at that time; it is an altar tomb, with panelled sides.

JARROW CHURCH was very much altered about forty years ago, but it still retains some curious Norman features, particularly the tower standing on the north side. There is an inscription on a stone, stating the original Church to have been built in A.D. 685, but this stone is not now in its original situation, and affords no proof of the date of the present Church. Adjacent to the Church are some remains of the buildings of JARROW PRIORY.

MONK WEARMOUTH CHURCH has had nearly all its ancient features obliterated by modern alteration, but its tower is Norman, and of very rude execution. A south door has very good mouldings, of Decorated character.

NORTON CHURCH has some Norman, and some Early English portions, with various later windows inserted. There is in this Church a fine monumental effigy, the details of which are remarkably good.



PITTINGTON is a curious Church, with the piers on the north side Norman, and twisted like those at Orford, in Suffolk; the arches enriched. The piers and arches of the south side are later; the tower is Early English, or late Norman. In the church-yard is the effigy of a cross-legged knight. The windows of the Church have been mostly modernised.

RYTON CHURCH has a tower and spire, and is mostly of Early English character, with various later windows inserted. The chancel has good buttresses, some lancet windows, and a curious round-headed Early two-light window on the south side. There are some stalls, and a portion of screen work in the chancel.

STAINDROP CHURCH has some portions of Early English; the piers fine, with some semicircular arches. The tower opens to the nave and south aisle. The aisles have some Decorated windows, and those of the clerestory and chancel are of Perpendicular character. The tower has a large square staircase turret, and is very plain. There is a good south door of plain mouldings, and a plain porch, with stone ribs for the ceiling. The chancel has some good stone stalls, and a fine monument of Decorated character, having a canopy and flat segmental arch, with good mouldings.

There is also a very rich monument of later date, and very delicate execution, to the memory of Ralph Neville, Earl of Westmoreland, and his wives.

The Church of ST. OSWALD-IN-ELVET, Durham, was a fine one partly Early English, and partly Decorated, but it is now so shaken by coal mines, that it is shut up, and must be taken down.

Of Churches with Norman portions may be enumerated—Aycliff, Billingham, Durham St. Margaret, St. Giles, Easington, Hart, Heighington, Merrington, Redmarshall, and Seaham.

Early English Churches are—Coniscliffe, Durham St. Nicholas, Lantchester, Medomsley, and Sockburn.

Besides the Decorated Churches and portions described, may be noticed the churches of Kellow, and Sedgefield.

The Perpendicular Churches are—Auckland St. Helens, Durham St. Mary-le-Bow, and Egglecliffe.

The mixed churches—Barnard Castle, Gainford, Gateshead, Stranton, and West Bowden.

Of the Monastic edifices there are some remains:—

ST. EDMUND'S HOSPITAL, GATESHEAD. The chapel is unroofed, but the walls remain a beautiful specimen of Early English, of very fine composition.

BEAUREPAIR ABBEY has some remains of good Early English character, with later insertions.

FINCHALE ABBEY has some Decorated remains, and some portions of earlier date, with two fine lancet windows.

LINDISFARNE, or HOLY ISLAND, has the ruins of a magnificent Norman church, of which the west end, and various other portions remain, and are deserving of attentive examination.

The adjacent CASTLE of BAMBOROUGH has a fine Norman keep.

BARNARD CASTLE, though much in ruins, has several portions deserving attention.

BRANCEPATH CASTLE has been added to, and the interior mostly rebuilt, but a portion of the ancient exterior remains.

RABY CASTLE retains most of its original exterior, but the interior and many of the windows are modernised. The ancient hall with a carriage road through it, remains, and, except colouring, in nearly its original state. It is a magnificent hall, with two rows of octagonal piers, and a fine groined roof.

HILTONS and LUMLEY CASTLES have also some ancient portions remaining.

Amongst the buildings of SHERBURNE HOSPITAL there did remain one of the finest Early English rooms in the kingdom, with a roof peculiarly adapted for modern imitation, and which ought to have been saved, even at some cost, but it was destroyed, and cannot be restored; what will be done to the chapel, once a fine specimen of about the same date, remains to be seen. The author did remonstrate against this destruction, but without effect.

## LESSER.

DEDHAM CHURCH is a Perpendicular edifice, with a fine west tower, and a large north porch. The tower has a door on its north side, and has octagonal turrets, with rich pinnacles, and a panelled battlement.

GREAT DUNMOW CHURCH has some Decorated and some Perpendicular portions; the east window is a fine Decorated one of five lights.

DUNMOW PRIORY, now the Church of LITTLE DUNMOW, is the remains of the east end of the original church; it has some good Decorated windows, and some of its parts appear to be of earlier date.

GREENSTEAD CHURCH is a very curious edifice; it is very small, and the nave is constructed of trunks of trees, (oak or chesnut.) They are roughly hewn, and plastered inside; are let into a wooden sill at bottom, and into a plate at top, and secured by wooden pins. There is a wooden steeple at the west end, and there is one principal in the roof of the church, but these do not appear so old as the wooden sides. The chancel is partly of brick, and a door and window have some good mouldings in brick-work.

This church has usually been considered of great antiquity, and from the mode of its construction, it would not be easy to repair it partially. It does not resemble the wooden edifices of Cheshire, and some of the midland counties, but is wholly a wall of upright trunks of trees, so that it may be of a date soon after the Conquest, as at any much later period it would most likely have carried with it some kind of architectural arrangement, from whence a date might be inferred.

**EAST HAM CHURCH** has also a semicircular east end ; the church is small, with a low tower, of which the lower part is Norman, as are part of the walls of the church and chancel ; on the north side of the latter are three plain intersecting arches. The windows of the church are of later date, and some modern.

**HARLOWBURY CHAPEL**, now a barn, has a fine semicircular headed door, the shafts of which have capitals like those of the Gallilee at Durham ; there are some small windows with round heads, and some with pointed heads.

**CASTLE HEDINGHAM CHURCH** is a curious edifice, particularly the chancel, the east end of which is a fine specimen of the mixture of outline and details, which accompanied the gradual formation of the Early English style. This east end consists of three windows with shafts, and a circular one over them. The interior appearance of the lower windows has a Norman character, the arches being round, and partly ornamented with the billet moulding ; the shafts are small, and have an Early English character, but with the Norman square abacus. The arches of the actual windows are pointed at the glass, and have on the outside an Early English appearance, with shafts, and the central one, a regular dripstone ; but here is a Norman mixture, the abacus of the shafts running as an impost string along the wall. Under these windows is a string, below which there are two small buttresses with bases—a common feature in Early English east ends. The buttresses of the chancel are plain Norman buttresses, of small projection. The circular window is of more complete Early English character, but it has round arch divisions about the central plain circle. Wherever these instances of mixture and transition of style are found, they should be carefully examined.

**LITTLE MAPLESTEAD CHURCH** is a building of great interest, being the latest of the few round churches in the kingdom ; it is of pure Decorated character, and its details plain, but very good. The interior has six piers, which have each three shafts set round a triangle ; the mouldings of the arches, and those of the capitals and bases are plain, but very good ; the arches running to the outside wall spring from plain corbels. There is an eastern portion, forming the chancel, of similar character. The windows are mostly of two lights, with good mouldings. The west entrance is under a wooden porch, of later character than the church, and is an arched doorway, the architrave of which has two slopes cut into beautiful square flowers : it has also an enriched dripstone, terminating in a small finial. The chancel end of this church is semicircular, and is probably the latest erection of that form in England. This is the smallest of the round churches, the diameter of the circular part being only about 26 feet, and the whole length of the church and chancel little more than 60 feet. The eastern semicircular part seems more ancient than the rest of the church.

**NEWPORT CHURCH** is a handsome Perpendicular edifice, with a good tower, and large south porch.

**SOUTH OCKENDON CHURCH** is curious for a round tower, not very common, except in Norfolk, in which county they are more numerous. They have usually been considered as of very early date, but there are many which carry pretty strong marks of a date hardly admissible as Norman. This church has a very elaborate Norman door, with the enrichments varied and very well executed; but part of its details are such as almost to entitle it to be considered Early English.

**PRITTLEWELL** is a handsome Church, with a fine Perpendicular tower, having good buttresses, panelled battlements, and four rich pinnacles.

**SAFFRON WALDEN.** This is a large and very elegant specimen of Late Perpendicular. It has a nave and aisles, large south porch, and a chancel and aisles. The clerestory windows of the nave are very large, and of six lights; those of the chancel, which has a lower roof, are much smaller, and two in each arch. The eastern end of the nave is finished by two octagonal turrets, with crocketed ogee heads. The windows of the aisles are very large, filling up the spaces close to the buttresses, and they are mostly square-headed. The belfry story of the tower has been rebuilt with a lofty crocketed spire. The interior of this church is very fine, the piers being remarkably light and elegant.

**THAXTED CHURCH** is also a large and fine church of Perpendicular character, but of earlier date than Saffron Walden. It has a tower, with a very rich crocketed spire. The spire has a fine panelled band under the battlements, and flying buttresses to the spire. The nave is curious, being not so wide as either of the aisles. There is a large south porch much enriched. Most of the buttresses of the aisles are enriched with panelling, and have fine pinnacles. Some of the windows are square-headed. The tracery of some of the windows has been much mutilated. This church had, at one time, a considerable portion of fine stained glass, which has, however, long been gradually diminishing in quantity.

**THUNDERSLEY** is a small church, with short, round and octagon piers, some flowered capitals, and pointed arches, of plain slopes. This is an instance of mixed form and character, Norman and Early English; the ornaments of the capitals are varied.

**TILTEY CHURCH**, or Chapel, is the remains of the east end of the Priory Church, and is a remarkably fine specimen of Decorated work; it has bold buttresses at the east angles, with two rich niches, in a situation rather curious, being partly on the buttresses and partly on the wall. The east window is a very beautiful one, of five lights, with peculiarly elegant tracery. There is also a fine window, of three lights, on the north side. The wall, up to the string under the windows, is chequered with flint and stone. There are some rich stalls in the chancel.

**WALTHAM ABBEY CHURCH** is a large and fine Norman structure, comprising only the nave of the original church. The piers are round



and massive, and have indents of wave and zigzag lines on some of them; the arches are semicircular, with zigzag enrichments. The triforium arch is one simple bold arch, those of the clerestory have three openings; in the centre ones, which are the largest, the windows are pierced, one over each great arch. The great arch of the cross, now walled up, is a very fine one. The two arches westward, have been altered, and have pointed arches. The tower is of much later date, and there are some additional buildings on the south side, now used as vestries, which have some beautiful and very well executed portions of Decorated work. There are various inserted windows, of different dates. This church deserves very attentive examination, as its date may be considered as clearly fixed to within a very few years of the Conquest.

TRINITY CHURCH COLCHESTER is curious for its tower, which has a small portion of brick with plaster mouldings, evidently belonging to a period before the conquest; the rest of the church is mostly Perpendicular.

As exhibiting Norman features may be noticed Braxted, Copford, Great Bentley, Hadleigh, Hadstock, Hatfield Peverell, Middleton, Rainham, and South Ockendon.

The Early English Churches are—Braintree, Little Chesterford, Malden All Saints, Quendon, Ugley, and Widford.

The Decorated list contains Bradfield, Earls Colne, Fifiield, Halsstead, Little Raine, and Rayleigh.

Perpendicular Churches are—Barking, Bocking, Brentwood, Canewden, Chelmsford, Chingford, Coggeshall, Great Oakley, Layer Marney, Little Chishall, and North Weald.

The mixed Churches are more numerous, and few in this county are without some mixture:—Borley, Chigwell, Childerditch, Epping, East Horndon, Finchingfield, Great Bardfield, Great Chesterford, Grays Thurrock, Hatfield Broadoak, Hornchurch, Littlebury, Little Horkesley, Liston, Maldon St. Mary, Netteswell, Panfield, Rumford, South Weald, Stifford, Upminster, Walthamstow, and West Ham.

The monastic remains of this county are rather numerous, but consist, in most instances, of very small portions.

BELEIGH ABBEY has some Perpendicular remains, and some portions of earlier date.

BYCKNACRE PRIORY. These remains are principally composed of the central arches of the church, and a small portion of wall adjacent; they are of very late Norman, or Early English character.

BARKING ABBEY GATE remains; it has a large octagon turret at one corner, and a niche over the Gate, under a three-light window.

Of COGGESHALL ABBEY there are several portions remaining; the exterior has some good plain lancet windows, and the interior some good groining and windows, with shafts.

ST. BOTOLPH'S PRIORY, COLCHESTER, is the remains of a large church, with many bricks built in, supposed to be taken from the



Roman buildings of that station. The west end has a central door, and one on the south side, with fine deep Norman arches, and over these are two rows of intersecting arches. Of the interior there remain several piers and arches, massive and plain. The piers are round, and the triforium arches, large and plain, like those at Waltham Abbey.

ST. JOHN'S ABBEY GATE, COLCHESTER, is a handsome structure, of Perpendicular character, built of flint and stone.

The small remains of LATTON PRIORY, now a barn, show it to have contained some good decorated work.

LEES PRIORY has a gatehouse remaining, of Perpendicular character.

Of the PRIORY at ST. OSYTH, there are very considerable remains, and the gatehouse exhibits a fine specimen of flint work, intermixed with stone, so common in Norfolk. There are also some fine ornamented chimneys.

STRATFORD ABBEY has a small arch remaining, which has been a very beautiful Early English entrance, but now much mutilated.

Some of the buildings of WALTHAM ABBEY remain; particularly a fine gate, with a postern, which have very good mouldings.

Of castellated remains may be enumerated COLCHESTER CASTLE, of which some very good Norman portions still exist.

HADLEIGH CASTLE, of which portions of two towers are the principal remains; and

HEDINGHAM CASTLE, one of the finest and best preserved of the Norman keeps, in which there are many fine Norman enrichments, and the building generally deserves attentive examination.

There are several domestic remains in this county well deserving attention; many of them are of ornamented brick-work. Of these may be noticed BECKINGHAM GATE, in the parish of Tolleshunt Major;—EASTBURY HOUSE, near Barking;—some portions of GOSFIELD HALL;—HORHAM HALL, a very fine old house, with several large and elegant oriel windows;—HERON HALL, and NETHER HALL, both ruins, but curious for the brick-work, LAYER MARNEY HALL, one of the most curious specimens of ancient brick-work remaining;—PANFIELD HALL, built in 1546;—TOPPINGHOE HALL, and Little WARLEY HALL.

The remains of the Hospital at AUDLEY END, though much dilapidated, still retains some ancient features.

## Gloucestershire.

GLOUCESTER CATHEDRAL. Although this edifice is connected with other buildings to the north, and the eastern parts are much hidden by adjacent houses and walls, yet the principal part of the south side and the west end are open, and a tolerably good south-west view of

the building is obtained, which gives a proper effect to the very fine tower in the centre.

The basis of this church is Norman, and of this date is the principal part of the nave, most of the walls of the transepts, the crypts under the choir, the aisles of the choir, and some other parts; but the singular intermixture of other styles with the remaining Norman portions, and particularly the boldness with which the Perpendicular additions have been made, form its principal claims to attention. The Norman fabric appears to have been a complete cross church, with a multangular east end, a crypt under the choir, and multangular chapels projecting from the aisles. This form is still preserved, but the Perpendicular additions are so managed, as to give the choir above an eastern finish nearly square; these alterations, and the junction with the Lady Chapel, (a Perpendicular eastern addition,) give rise to many very curious forms of groining, and other parts which are deserving of great attention. Hardly any of the Norman windows remain unaltered; some of the windows of the south aisle of the nave are of Decorated date: nearly all the other windows are Perpendicular insertions. The nave has seven semicircular arches, with the original plain massive Norman pier, but the two western arches and the west end are Perpendicular. The Norman arches have the original triforium, with some zigzag and other enrichments; the clerestory windows of the nave are Perpendicular insertions. The nave and its aisles are groined in several different modes, but principally plain, except the two western arches, which have rich tracery and many bosses. Connected with the piers of the Norman tower and choir, and joined to their various portions in a singular yet beautiful manner, is the very magnificent and highly enriched choir in which the ancient Norman forms are still preserved; but as it was laced over with Perpendicular tracery of excellent character, this enrichment covers also the walls of the transepts, so as to present from the choir, (which extends west of the cross,) a view peculiarly imposing. The aisles of the choir have the original low Norman groining, and the triforium portion is so large as to afford a second height of chapels, which look down into the choir through the open Perpendicular screen-work; and these upper chapels are connected by a curious passage, or whispering gallery, which is carried round the east window outside, and over the passage into the Lady Chapel. These chapels in the aisle, both above and below, are enriched with many small niches, and other portions of different dates.

The Lady Chapel is a very rich and elaborate eastern appendage to the choir, and partially visible from it through the screen-work, which becomes in its upper part the east window of the choir, and over the altar-screen, which is modern. As the roof of the choir rises higher than that of the nave, there is room for a flat window in the arch over that into the nave; this admission of light, in a mode not very common, has a fine effect.

On the intersection of the cross rises the central tower, which is one of the finest specimens of an enriched Perpendicular tower in the kingdom, and it appears to have been the original design from whence the many rich towers of the western counties have been more or less derived, few of which come near it in point of beauty, and none exceed it in harmony and excellence of composition.

Of the usual attached buildings, this cathedral has many, and together with the prebendal buildings erected on ancient sites, the Bishop's palace, and some ancient gates, they cover a considerable extent of ground, mostly north of the church. Of these buildings, the first and most important is the cloister, which is very large, and remarkably rich; it is of Perpendicular date, with very rich fan tracery groining. The window tracery is all perfect and glazed, and the whole, including the Lavatories, in very good condition.—The doorway, at the north-east corner, covers another doorway of Early English date, and of very fine mouldings: it leads to a groined passage of the same character, and this passage to a second small cloister, which is, in its present state, of later date than the great cloister; but it is so surrounded by ancient edifices, now variously altered and modernised, that there is little doubt but that the present building is a re-edification, on an older site. On the east side of the great cloister are two or three Norman buildings, with later additions, one of which is the library or chapter house, the eastern portion of which is Perpendicular, with rich groining. The deanery, and some other of the ecclesiastical residences, have various ancient features remaining, and to the close is a fine Early English gate, well deserving attentive examination, though much mutilated. East of the small cloister are some remains of what appears to have been the Infirmary chapel, now built up amidst modern houses.

The interior of the cathedral is deserving of very great attention, for the excellence and variety of monuments, small portions, and details. Of these, a few may be noticed more particularly. In the north transept is a small Early English edifice, which is now a vestry, and appears always to have been appropriated to that service, or the safe custody of vestments, &c.; it is of Early English character, and remarkably elegant in its form, proportions, and details, the interior groining, &c. being finished with as much care as the exterior.

In the north aisle of the choir is the monument of King Edward II. which is, perhaps, the finest specimen of Decorated Tabernacle work extant; its composition is very fine, and peculiarly light and rich; its details, of great beauty, and finished with the utmost care. The effigy is a fine one.

There are several other later monuments deserving examination.

In the Lady Chapel there has been an altar piece, of very great delicacy, but of which a large portion has been cut away to put up a wooden screen, on the removal of which the remains of this excellent piece of workmanship were discovered. It is composed of very fine

niches, and retains in different parts portions of its original painting and gilding.

A modern organ-screen has lately been erected in the room of one of barbarous composition, erected in the last century. The present is composed from some ancient portions of screen-work, and the other parts are carefully imitated from different analogous portions of the edifice.

There are various remains of good stone screen-work in the choir, some of the chapels, and the stalls, and some other wood-work in the choir are of good character.

In some of the windows there are considerable portions of ancient stained glass; but as these are in the Lady Chapel and the east and west windows, they have not a very great effect on the church generally.

On the whole, this cathedral and its adjacent edifices affords to the architectural student a course of practical study, equal to almost any in point of curiosity, and peculiarly valuable for its singular mixtures and adaptations.

**TEWKSBURY CHURCH** is one of the most curious and magnificent edifices in the county. The nave is Norman, the piers round, and very lofty; at the intersection of the cross, is a very fine Norman tower, adorned with arches both within and without in several stages. The choir has a multangular east end with additional chapels and a chapter-house, all of excellent Decorated character, the windows of the aisle and transepts, are some Decorated and some Perpendicular. The west window is Perpendicular, inserted into a very lofty Norman arch of great depth with shafts and mouldings. The clerestory windows of the nave are inserted in the Norman arcade; those of the choir are of fine Decorated tracery, with considerable remains of ancient stained glass. There are some traces of the cloisters remaining on the south side of the nave; they were Perpendicular and very rich. There are several portions of very good wood screen-work and stalls.

**DEERHURST** is a very curious Church. The tower has built up with it the remains of an edifice, apparently of an older date, and there are two small windows from the tower into the nave, of a very rude character. There are various Norman portions about the church; some Early English, and considerable Decorated portions, particularly windows, of which there are some very good. There is also some Perpendicular work, principally in the south aisle. There are a few ancient wood benches, and small remains of good stained glass. This Church joins the priory, now a farm-house, and is deserving of very minute examination, from its singular mixture of parts and styles about the tower.

**ELKSTONE CHURCH** is small, but has a very handsome Late Perpendicular tower, opening into the nave. The chancel is very curious, having some fine Norman groining, and enriched arches, with a staircase leading to a chamber over it, which has no apparent opening to



the nave, but a lancet window eastward. The walls of the nave, and the south door, are Norman, and the cornice of the nave enriched with carved heads ; several later windows have been inserted in both nave and chancel, but the east window, a small one, is a remarkably fine specimen of Norman enrichment, both within and without. In the church is a handsome Perpendicular font, and the steps and base of a good stone pulpit.

HENBURY CHURCH is curious for the great inclination of the chancel to the north of the line of the nave. The general character of the church is Early English, with some very good details ; there are a few Decorated windows, and some Perpendicular insertions. The Church has also many modern alterations.

CHELTENHAM CHURCH, amidst various repairs and alterations, contains some valuable portions. The Church is in form of a cross, with nave and aisles, transepts, and chancel, and a tower and spire at the intersection. There are piers of Early English date, and some later ; much of the walls, and some of the windows, are of Decorated character, and there is some Perpendicular work. The windows are many of them curious ; in the north transept is a large circular window, and at the west end are some curious large windows, with tracery, in which the Decorated and Perpendicular characters are singularly mixed. In the eastern window, on the south side of the chancel, is a very handsome water-drain, of Decorated character, and not common shape ; it is set under the slope, at the east side of the window, and is a square recess, with buttresses, and an arch on the east and north sides, with a good crocketed canopy ; it has an embattled top, and the under side of this top is groined.

FAIRFORD CHURCH is a large and handsome edifice, of Late Perpendicular character, and all of one style, without alteration. It was built to contain some fine stained glass windows, which still remain, every window in the church being filled with it ; but though this glass has very fine portions, its general effect is not near equal to much ancient glass, of inferior workmanship, from the pictorial divisions having no reference to the tracery in many of the windows. It has also had many transpositions and repairs, which renders some parts quite unintelligible. The Church, however, deserves very attentive examination, its details being in many parts very fine. The tower is in the centre, between the nave and chancel, and is open to them and the side aisles ; this gives the church a fine effect in the interior. The tower has had fine groining, once open to the church, but now closed by a ringing floor, and mutilated. There are stalls in the chancel, and a good font, of the date of the church, a very fine wood ceiling, and some very good wood screen-work.

CIRENCESTER. This magnificent Church, one of the largest and finest in this country, is so closely surrounded by houses, that it is difficult to examine its exterior, and except at the east end, no view of the whole can be had. The church consists of a lofty west tower,



a nave, aisles, and a north chapel; and a chancel with two north aisles, and one south aisle. There is also a large porch, or gate, on the south side, which reaches to the street, and is joined by the houses on each side. The whole of this church, except the chancel, and its south aisle, is Perpendicular, but of several dates, the south porch being the latest portion. The tower and nave, with its aisles, are of very fine character, rich, but not overloaded with ornament. The chancel, which is quite inclosed by modern wainscoting, is of Early Decorated character, as is the south aisle; and the piers, which divide these two portions, are Early English. The piers, on the north side of the chancel, are later; and the chapel, on the north side is very narrow; it has a very rich fan tracery roof. The piers and arches of the nave are light and lofty, with good mouldings. The ceilings of this part of the church are of wood, flat, with good mouldings. The original stone pulpit, which is a very good one, of the date of this part of the church, has been raised at a later period, with some stone work, of very incongruous character, and is now almost hid by pews and the reading-desk. The nave is open to the tower by a very fine arch, and in the west window, (a fine one of five lights,) there is some good stained glass; the east window is also filled with ancient stained glass. There is some remains of screen-work, both stone and wood, some good, and other parts inferior. There were some good brasses on tombs, but they are now much mutilated. The porch forms a very fine approach to the south door, and has one or more rooms over it, now used for vestry meetings and other purposes; it is very rich, with fan tracery groining, has three large windows to the upper part, and is crowned with pierced battlements and pinnacles. The work of this porch, and the pierced battlement of the nave, is very delicate, and considerably decayed or mutilated; but the tower and the other parts of the church are mostly in good preservation.

The Norman remains in this county are considerable and valuable, as the following list will show, but there is great mixture in most of the churches in this county;—Amney St. Mary, Ashchurch, Avening, Barnwood, Bibury, Bishops Cleve, Bully, Churcham, Eastleach St. Martin, English Bicknor, Kempley, Lower Guiting, Lower Swell, Maisemore, Michleton, Oddington, Ozleworth, Pauntley, Quenington, Rangeworthy, Rudford, St. Briavels, Saintbury, Siddington St. Mary, South Cerney, Upleadon, Upper Swell, Upton St. Leonard, Welford, Withington, and Woolaston.

The Early English list is not so long:—Almondsbury, Beverstone, Bitton, Down Amney, Gloucester St. Mary-de-lode and St. Nicholas, Horfield, Kemmerton, Maisey Hampton, Minchin Hampton, Newnham, Stanley St. Leonard, Stone, and Temple Guiting.

The Decorated list is still shorter, Arlingham, Ashelworth, Badgworth, Corse, Filton, Frampton-on-Severn, Pucklechurch, Ruardene, Shurdington, Standish and Tirley.

The Perpendicular list is more extensive, and amongst them some

very fine churches—Bisley, Buckland, Campden, Chedworth, Cold Ashton, Diddbrook, Dyrham, Edgeworth, Gloucester St. Mary de Crypt, Hawksbury, Iron Acton, Lechlade, Marshfield, North Cerney, North Leach, Norton, Painswick, Thornbury, Westbury-on-Trim, Westerleigh, Winchcombe and Woodchester.

The mixed list is still larger—Amney Crucis, Ashton-under-Hill, Berkeley, Brockrup, Charfield, Cherrington, Churchdown, Clifford Chambers, Croomhall, Eastleach Turville, Frampton Cotterill, Gloucester St. Mary Magdalen, Harescombe, Hasfield, Hemstead Newland, Quedgeley, Quinton, Rodborough, Slimbridge, Stanway, Stanton, Stratton, Stonehouse, Swindon, Toddtenham, Twining, Widford, Willersey and Winterbourne.

Some few Monastic remains may be noticed:—Of the ABBEY AT CIRENCESTER, only a gate-house remains; at CLEARWELL is a stone cross; at DEERHURST, are some remains of the Priory, particularly a square-headed long window, much enriched with decorated tracery. There are some remains of HAYLES ABBEY; and at LANTHONY ABBEY, near Gloucester, there is a gateway and some other buildings, with a large barn. At TEWKSBURY the ABBEY GATE is standing, though much dilapidated.

Of Castles, there may be enumerated BERKLEY CASTLE, which has many ancient portions remaining of various dates, and is deserving examination.

BEVERSTONE CASTLE has some parts remaining of the ancient fabric. The CASTLE OF ST. BRIAVELS is almost entirely in ruins.

Of SUDELEY CASTLE the remains are considerable, and deserving attentive examination.

THORNBURY CASTLE, which was never completed, is a very magnificent ruin; the style is late Perpendicular, with good details.

There are various manorial and other houses of ancient date, in different parts of the county. Of these may be mentioned, ASHELWORTH Manor House, near the Church, which retains several good portions of ancient work, and ASHELWORTH VICARAGE, now a farm-house, a remarkably fine specimen of wood-work. There are also several ancient domestic edifices in the city of GLOUCESTER, some of stone, and others with very good wood work.

DOWN AMNEY MANOR HOUSE, retains some ancient portions, and good chimneys; and there are some remains of good character about the MANOR HOUSE, near the Church at STANDISH.

## Hampshire.

WINCHESTER CATHEDRAL.—This Cathedral is so situated as to afford better views of it than many others, yet, perhaps, not those which would have been most desirable. The view from the north-west corner is the best of the general elevation of the building.

The east end is too much confined to afford a proper view of its proportions.

The general character of the building was Norman; the transepts and centre tower are still of that style; but the nave has had its piers cased, and the appearance of its walls much altered by the insertion of Perpendicular windows, the addition of Perpendicular buttresses to the north aisle, and of a very magnificent west front, with three porches, of a character not very common. Some part of the eastern portion of the cross is Early English, of a very beautiful character, which has had additions also of the Perpendicular style, particularly the clerestory of the choir, and various insertions of Perpendicular windows in walls of earlier date. There are no additional buildings at present remaining to the service of the Cathedral; but the Prebendal Houses have various portions of the monastic edifices mixed with modern erections, and one of the gates is still in tolerable condition.

The Norman parts are of a bold, simple character, and well executed. The tower is low and massive, rather more ornamented above the roof, and that ornament very good.

The Early English parts are of different dates, some plain, others more enriched, but all remarkable for the excellence of their details. There is not much decidedly Decorated work, but the Perpendicular of the nave is of an Early character, and singular for the boldness of its details, arising most probably from the casing of the Norman piers. The groining is varied in different parts of the church; that of the nave is remarkable for its intricacy and richness. In its smaller structures, screens, and monumental chapels, and also in stall work, this cathedral is very rich. The old screen fronting eastward, at the back of the space behind the altar-screen, is a most excellent piece of Decorated work, of very great delicacy of execution. The altar-piece is of Late Perpendicular, and one of the most elaborate specimens of that style. A new screen has recently been erected at the western entrance of the choir, and some alteration made in the arrangement of the ancient wood stalls, some of which are very fine, and of a date earlier than sometimes met with.

Of Monumental Chapels, there are to be mentioned:—That of William of Wykeham, in the nave, and those of Cardinal Beaufort, and Bishops Wainflete, Fox, and Gardner; they are all of very elaborate composition, and of excellent execution, and give examples of the Perpendicular style, from an early period to the time when it became much debased. The chapel of Bishop Edington, near the choir, is of a different and less splendid character.

There are several smaller monumental erections, of earlier date, in the Cathedral; of which may be noticed the tombs of King William Rufus and Bishop de Lucy. The screen, inclosing the eastern part of the choir, is good Perpendicular, and on the top are placed several mortuary chests, supposed to contain the bones of some Saxon kings.

The font is large, and of Norman character ; it is covered with figures and other ornaments, in a bold and rude style, both of design and execution.

Under the choir and some adjacent portions, there is a crypt of Norman character, with some alterations, of a later date.

This Cathedral, like Gloucester, exhibits a curious mixture or casing of the Norman work, with Perpendicular alterations and additions ; but the different mode of adapting the new work to the old, and the great difference of the effect produced by the two modes, deserves very attentive examination. The contraction of the choir, by a slope of the arch next the east window, is to be noticed here as well as at Gloucester. This cathedral, including its smaller portions, contains a remarkably fine and varied series of the Perpendicular style, and the examples of the earlier styles, though not very diversified, are of very good character.

WINCHESTER COLLEGE is deserving of a careful examination : the buildings are mostly of Perpendicular character ; some are late in that style, but parts are very good.

The Chapel, and a building in a court, now used as a library, deserve particular attention.

The HOSPITAL OF ST. CROSS is a very curious structure, and its chapel a very fine specimen of the gradual transition of the styles, and some of the other buildings valuable of their kind. The entrance gateway, built by Cardinal Beaufort, is of good design and execution, not rich, but its composition very appropriate. The Chapel, or Church, as it is often called, is a Cross Church, having much of Norman character in various parts ; but they are, as it were, softened gradually into Early English, and at the west end, even to a Decorated character, by such easy steps as to form a very valuable study. There are also some curious insertions of later character, particularly one of the piers in the chancel, which has every appearance of being inserted by shoring up the arch above it.

Some of the piers are circular, some clustered ; some have mouldings, clearly of Norman character, and some with the mouldings, as clearly Early English. Most of the arches of the nave and chancel are pointed, and in the eastern part the windows are principally Norman, with circular heads and zigzag ornaments. The font is square, not much ornamented. There is a water-drain of a character rather uncommon, and several other small portions, which are curious ; also some stone screen-work. On the whole, this Church must be seen to be duly appreciated.

CHRISTCHURCH TWYNAM is the Priory Church, and is a large and magnificent structure. The nave is Norman, of a bold and simple character, with the clerestory of a later style. The north door is Early English, and is a remarkably fine specimen of a double door of that style. The chancel is principally of much later date, with some fine Perpendicular windows, and other portions. The altar-screen is



a very fine one, and there are some other portions of screen-work remaining. There are several Chapels, mostly of Late Perpendicular work, but of good execution.

**ROMSEY CHURCH** is a large and curious edifice; it is a cross church, with a low massive tower; the general exterior appearance Norman, of very good character, and much of it unaltered. The west end is Early English, very plain outside, and its details accommodated to the Norman part; but the inside of this western portion is a very fine specimen of Early English, rich rather by composition than minute ornament. The central portion and the transepts, with the sides of the chancel, are Norman, showing various singularities and mixtures of pointed and round arches. The eastern windows are evidently inserted, and are fine ones, with early Decorated tracery, and mouldings and ornaments of Early English character. The font is a plain square one, with four panelled feet. Some portions of the Norman part are much enriched with zigzag and other ornaments; other parts are much plainer. There are various windows, of later date, inserted.

Norman churches are—Corhampton, East Meon, Porchester, Southampton St. Michael, and Warneford, with Shalfleet, Whippingham, Wooton and Yaverland, in the Isle of Wight.

Early English churches—Exton, Fareham, Itchen Stoke, Hambleton, Selbourne, and Silchester, with Calbourne, in the Isle of Wight.

Decorated churches—Compton and Soberton.

Perpendicular churches—Alton, Basingstoke, and the ruined Chapel of the Holy Ghost and Bramshot, with Carisbrooke and Motteston in the Isle of Wight.

Few of the above lists are without some mixture, but the more mixed churches are—Beaulieu, Fordingbridge, Portsmouth, and Ringwood, with Binsted, Chale, Godshill, and Whitewell, in the Isle of Wight.

Of the monastic remains in this county, may be mentioned a small portion of **HYDE ABBEY**, in Winchester, and the beautiful ruins of **NETLEY ABBEY**; these are extensive, and exhibit some very excellent specimens of Early English composition, the details being remarkably good, and the general effect very beautiful.

Of castellated work, may be noticed the interesting remains of **WOLVESEY CASTLE**, in the suburbs of Winchester, some of the details being very curious, though the whole is now much mutilated and dilapidated.

**CARISBROOKE CASTLE** has an entrance gateway, and some other portions deserving of attention; nor should the curious Well in this castle be forgotten.

The **WEST GATE** at Winchester deserves examination.

At **BISHOPS WALTHAM** are considerable remains of the ancient Palace of the bishops of Winchester.



## Herefordshire.

**HEREFORD CATHEDRAL.**—This edifice is better situated than many other Cathedrals; a good western, northern, and eastern view being easily obtained; and the south side is clear, except the cloisters and other additional buildings placed on that side, and joining to various prebendal houses and other edifices, partly ancient. The nave of this Cathedral is Norman, and some other parts are of the same style, but later date, and the eastern portions have much Early English mixed with the Norman. The transepts and Lady Chapel are of the Early English style, with small additions and insertions, of later date.

The nave had a tower at the west end, which fell down in the year 1786, and the west end was rebuilt in a different style, and shortened by one arch.

The piers of the nave are circular and very massive; the triforium and clerestory have been altered at the time of the repair. The north transept is used as a separate church, and fitted up as such; its character is very rich Early English, with windows of very large dimensions, and of early decorated character. The triforium of this portion is remarkably beautiful, and the clerestory windows circular trefoils, inclosed in triangles. The old Lady Chapel, now the library, is also a fine specimen of Early English, but of different character; its eastern elevation originally very fine, but the stone very much perished. The choir is rather deficient in light, from the smallness of the clerestory windows, and from some very unsightly supports to the tower arches into the transepts. There are several Perpendicular chapels added to different parts; one south of the Lady Chapel, by Bishop Audley, and one by Bishop Stanbury, in the north aisle of the choir, both these are very rich. There are some large Perpendicular windows inserted, principally on the south side. The cloisters are only the north and east sides of a square, and are of good Perpendicular character; there is also a second cloister to the eastward, of inferior design; between these was situated the ancient chapter-house, of which only a few fragments remain; but they are so excellent, that the destruction of that building is very much to be regretted; it appears to have been of Decorated character, and very rich.

The font of this Cathedral is large, circular, and of Norman character. There are many monuments, of various dates, some of which are very fine: of these, may be noticed one at the north end of the eastern transept; Bishop Cantelupe's, in the north transept; and another rich one with effigies, in the arch at the south end of the aisle of this transept; one in the south aisle of the choir, and one to Bishop Booth, in the north aisle of the nave. On the north side of the nave, a large open porch, with a room over it, of Perpendicular character, has been added to the earlier porch, which projected from the nave, and the whole now forms a very prominent feature in the northern view.

The central tower had formerly a large spire, now taken down. This tower was raised, most probably, on the Norman basis, and perhaps is only a casing of part of it. Its appearance is bold and massive; the battlements and pinnacles were altered at the repair, after the fall of the western tower. Although this cathedral by no means equals many others, as a study for beginners, yet to the farther advanced student, who can make good use of the examination of mixtures and anomalies, it presents a valuable field.

**LEDBURY CHURCH** is a large and curious edifice; the tower, which has a lofty modern spire, on a base of Early English character, is separated from the church, and does not appear to have ever adjoined to any part of it.

The eastern portion, now the chancel, is Norman, and has some curious short piers, on a sort of pedestal. The west front has a fine Norman door in the centre, but above, the details are Early English, with windows almost of a Decorated character. The porch, on the north side, is good Early English, and most of the windows of the sides are very large, and of a character which may be considered as a transition from Early English to Decorated. The east window is later, and has some stained glass. The piers of the nave are of Perpendicular character. On the north side of the north aisle of the chancel, is a chapel, forming a sort of transept; it is of Decorated character, and the architrave mouldings, and the hollow of the mullions are filled with the ball-shaped flower of that date; the windows have very good tracery, and under one of them is a door, with very good mouldings. There is a little wood screen-work, and one fine ancient monument, of very good Perpendicular character, in the north aisle of the chancel. This church contains much of composition and detail, deserving of attentive study.

**MADLEY CHURCH** is a curious edifice, principally of Decorated character; it has a multangular chancel, under which is a fine octagonal crypt, with a central shaft and good groining. The windows of the church are mostly of two lights, but one at the east end of a south chapel is a large one of five lights. At the west end is an embattled tower.

**LEOMINSTER CHURCH.**—This Church also contains portions of every style. The ancient part is of a plain but good Norman, and the Decorated portion has considerable analogy to the chapel at Ledbury, being ornamented in the same way with the ball-flower. The west front is a fine one shewing the tower with a small building north of it; then the fine west window, a rich Perpendicular one, of eight lights, with buttresses, something like the west window of Gloucester Cathedral, and to the south, the west window of the south aisle, a Decorated one, of four lights, with very elegant tracery. The tower has its two lower stages, of late Norman, with the arch of the door finely recessed; the two upper stages are of much later date. Some windows of the south side have been altered,

and a part of the east end, which was burnt in 1699, has been rebuilt in a style totally different from that of the rest of the church. This church is of great breadth, nearly equal to its length.

**CANNON PEON CHURCH** is a small building, with a nave, aisles, and chancel, some portions of late Norman or Early English character, with later insertions. There is some screen-work and ancient benches; and the font, which is large, appears to be a later top, placed on an earlier base; the top is ornamented with quaterfoils, and is octagonal.

**EWYAS HARROLD** is a small CHURCH, with a massive tower, of Early English character.

**KILPECK CHURCH** has some fine Norman portions.

**ROSS**.—The situation of this Church is fine, and the general outline good, with a lofty spire; but there is very little good work about the church, from various alterations and repairs. Some of it is Perpendicular, but not of good character.

The Churches of **GOODRICH** and **MUCH MARCLE** are of mixed styles, and contain some valuable portions.

In the City of **HEREFORD** are several Parish Churches, some of which contain portions of ancient work, of good character. There are some remains of the monastery of the **BLACK FRIARS**; particularly a **CROSS**, which, though much decayed and mutilated, is still deserving of examination.

Of castellated remains in this county, several may be noticed.—**CLIFFORD CASTLE** has some portions standing, though much ruined.—**LONGTOWN CASTLE** has part of a circular keep remaining.—**GOODRICH CASTLE** is in ruins, but so much of its buildings remain, and they are of such magnificence and variety, that they are well worthy of attentive examination.

**WILTON CASTLE**, on the banks of the Wye, near Ross, has considerable portions remaining, but principally of late date, and of parts more adapted to domestic purposes than defence.

## Herefordshire.

**THE ABBEY CHURCH OF ST. ALBAN**.—This magnificent edifice is as large as several of the Cathedrals, and contains a series of work of almost every style and date, in its buildings or smaller portions. It is a cross church, with a massive tower in the centre, and has had the various adjacent buildings of the monastery, of which only a gate-house remains. The tower, transepts, and some parts of the nave are Norman, of a plain and bold character. The four western arches on the north, and several more on the south side are Early English, of which style are also the three western porches, of which only the centre one retains its original use. The choir and Lady Chapel are of a date later than the western part, and contain portions of a transi-

tion from Early English to Decorated work. The screens, and some monuments, and monumental chapels, present excellent specimens of Perpendicular composition. The choir and some other portions are groined, but the largest part of the church has plain flat ceilings, which have been variously painted. Many windows of later date have been inserted in different parts. On the south side, there are remains of part of the cloisters, which appear to have been very handsome. There are several small portions, a water-drain and other niches, of very excellent design and execution; and the whole church contains so many singularities and beauties, that it deserves the most attentive examination. It is proper to notice, that in the construction of this church, and in some of the other churches in this town, Roman bricks (most likely from the ruins of Verulam) have been largely used. The other churches in ST. ALBAN'S contain portions deserving of attention. ST. MICHAEL'S is a small church, with many Roman bricks in the walls. ST. PETER'S is a cross church, with some good Perpendicular windows, and ST. STEPHEN'S has various ancient portions.

BALDOCK is a large and fine Church with a lofty tower at the west end, a nave, aisles, and clerestory, and a chancel and aisles, and two porches. A large portion of this church and also the tower, is of good Decorated composition with very good Perpendicular work added. The composition of the tower is singular and seems an adaptation to some earlier portion once existing. The wood roof of the nave is a very fine one, and the church deserves attentive examination; it has some stalls and niches, and a little stained glass.

SAWBRIDGEWORTH CHURCH has a tower and spire, a nave, aisles, and large chancel. The tower seems Early English; the nave is Decorated, as is the chancel, with some very good windows with a little stained glass. There is a Perpendicular clerestory, and the font, and some other portions of that style.

WARE CHURCH is spacious, with some portions of Decorated character, and some Perpendicular. There is a large and fine font.

HITCHEN CHURCH is a very fine specimen of a Perpendicular church, and has a very fine porch.

Norman Churches are—Bengeo, Great Wymondley, Hemel Hempstead, and Weston.

Early English Churches are—Aldenham, Hertingfordbury, Royston, Stevenage and Wormley.

Decorated Churches are—Burley, Hatfield, and Widford.

Perpendicular Churches are—Abbots Langley, Aldbury, Bishops Stortford, Braughing, Broxbourn, Chipping Barnett, Hertford St. Andrew, and Little Munden.

In all the above lists there are mixtures, and the list of mixed styles is still larger—Ayot St. Lawrence, Berkhamstead, Brent Pelham, Bushey, Cheshunt, Flamstead, Great Offley, Harpenden, Hertford All Saints, Kensworth, Kings Langley, Markyate Street, Puttenham, Redburn, Rickmansworth, Sacombe, and Sarratt.



Amongst the Ancient buildings in this county may be noticed the remains of the PALACE at King's Langley, and the old PALACE at Hatfield.—WALTHAM CROSS was in design equal, if not superior, to any of those erected to the memory of Queen Eleanor. It was sadly mutilated, but is now restoring.

### Huntingdonshire.

ALLWALTON CHURCH has one of the most singular combinations of Norman and Early English to be met with. The piers are round, the bases and capitals with mouldings considerably advanced in the Early English style, while the arch is semicircular, and the architrave Norman, the dripstone is also a real Norman moulding, while the supporters are flowers of good Early English character. There are three plain seats in the chancel, of a character still more advanced than the capital above-named; and there is also in the church a singular corbel and a door-way, in which the shafts and mouldings are curiously combined.

The chancel of this church is mostly of Decorated character, and has, on the north and south sides, the curious long window reaching lower down than the others, close to the east wall of the church, which is frequent in the midland counties; it seems to have had some purpose of giving light behind the screen dividing the nave and chancel. It will hereafter be frequently noticed, and may be called a *low side window* for distinction, as it is always lower down than the general range of the chancel windows. The font is plain, but with good Early English mouldings. There is also a water-drain. This is a small church, but contains many curious details and combinations.

BRAMPTON CHURCH is a handsome edifice; the nave has tall arches, and a small clerestory, of Perpendicular character. The chancel is Decorated. The tower has a date, 1635, but is of better composition than might be expected from that date. The south porch is good, and has a very fine wood-door with rich tracery, in good preservation.

BUCKDEN CHURCH has a tower, with a fine spire, good Perpendicular.

BURY CHURCH is the portion of a large church, containing many valuable remains of Norman and Early English.

CHESTERTON CHURCH has had various parts modernised, but retains many valuable ancient portions. The tower is Early English, and very good, and has a good spire. The piers and arches are somewhat resembling some of those at Allwalton. There is a very fine Early English south door under a modern porch.

ST. NEOTS is a remarkable fine Perpendicular Church; it is late in the style, with some singularities, but is altogether a very fine specimen, particularly the tower, the composition of which is very good. There is a fine wood roof, and some ancient screen-work.



The Norman Churches in this county are few ; Hartford, Hemingford Grey, and Ramsey.

The Early English Churches are—Alconbury, Great Catworth, Huntingdon Allsaints, Keyston, Leighton Bromswold, Warboys, and Wooton.

The Decorated Churches are—Bythorne, Elton, Eynesbury, Fenny Stanton, Great Stewkley, Hemingford Abbots, Kimbolton, Spaldwick, and Yaxley.

Perpendicular Churches are—Bluntisham, Conington, Ellington, Godmanchester, Huntingdon St. Marys, Little Stewkley, St. Ives, St. Neots, and Stilton.

Mixed Churches are—Brington, Great Gidding, Molesworth, Sawtre, Stow, and Upton.

Ramsey Abbey has some Perpendicular remains, and a Farm House in the parish has some Early English portions. The ancient Bridges of Huntingdon and St. Ives deserve examination.

The Palace of the Bishop of Lincoln at Buckden, has various portions deserving attention. There is a good Perpendicular brick building with good wood ceilings, and there is a wood roof, with marks of Early English construction, which is very curious.

## Kent.

**CANTERBURY CATHEDRAL.** It is very pleasant amidst the various complaints of neglect of many valuable edifices which the author is compelled to make, that he is able to notice this, the Metropolitan Cathedral of England, as an example of great and continued repair ; the careful restoration of the nave, and several other parts, has been carried on by Dean Percy, and the north western Norman tower having become dangerously ruinous, and not admitting repair, has been taken down, and is intended to be replaced by a fac simile of the rich south western tower ; when this is finished, the west front will become one of very great beauty.

This most extensive and magnificent edifice contains examples of style, which (including monuments and small parts) form almost a continued series of gradation from Early Norman to very late Perpendicular ; its buildings in immediate connection with the Cathedral, are nearly complete, and it has a more than ordinary diversity of chapels. The plan of this Cathedral, westward of the centre tower, is not uncommon. Two towers form the flanks of the west end of the nave, to the northern side of which the cloisters are attached. The portion, eastward of the centre tower, is curious from the diversity of its parts ; behind the altar in the choir, the two next arches are set sloping, so as to narrow the middle aisle of Trinity-chapel, and place the side chapels on a slope also. The eastern part of Trinity-chapel is circular, and has attached to it,

eastward, a circular chapel, called Becket's crown. The eastern portion of the building is mostly Norman, with Early English upper parts, and mixed variously with the Norman, of which style the eastern transept principally consists. Several of the chapels have the eastern part circular. The western transept, the nave, cloisters, and south-west tower, are all good Perpendicular work. The north-west tower is Norman. The cloisters, though deprived of their pinnacles, battlements, and part of their canopies, are still fine; and the large window at the west end of the chapter-house, adds much to their appearance. Of the chapels, that of King Henry IV. must be noticed as a beautiful piece of Perpendicular work; it is simple, but the roof is an excellent specimen of fan tracery. St. Anselm's chapel has had introduced a very fine Decorated window. There are several other chapels which claim attention, and the church is very rich in monuments. The crypt is extensive, and from its variety, very curious. The general exterior appearance of the church is magnificent, from its very fine central tower, and the lofty proportions of the nave which add much to the general effect; this nave has not been so much noticed as it ought to be. Attached to the south-west tower is a rich and beautiful porch. The nave of the Cathedral is peculiarly fine; the shafts of the piers have a divisional band, like the Early English shafts; the eastern portion of the nave next the great tower, presents an appearance remarkably magnificent, from the numerous steps, and the arches with pierced parapets leading to various parts. There are many fine tombs of the archbishops, which should be noticed; these, with some few other monuments in the Cathedral, form nearly a regular series from very early date till the reformation.

In this Cathedral there is not much of Decorated character; for though there are small portions of that style, the general features of the building are Norman, Early English, and Perpendicular; and in these styles the church forms a most excellent study, from the variety and singularity of many portions. The richness and variety of the stone screen-work in the various chapels deserves particular attention, and the organ-screen, at the entrance of the choir, is peculiarly fine.

Among the prebendal houses and other buildings surrounding the Cathedral are mixed various portions of the ancient buildings of the monastery, and with the walls and gates of the precinct, are extended over a large space of ground. Of these it may suffice to enumerate the building called the **TREASURY**, a very fine specimen of Norman; the **REGISTRY**, which has a most excellent example of a Norman staircase; and the remains of what appears to have been the **INFIRMARY CHAPEL**, now inclosed amidst the buildings of various houses. The entrance gate, called **CHRIST-CHURCH** gate, is a good specimen of late Perpendicular.

The situation of this Cathedral is so confined by buildings, that it is difficult to obtain any general view of it; the best is that from the south-west, which is, however, too near to do justice to the fine out-

line of the building. The west door, and the central portion of the west end is a fine composition, but too much inclosed to be seen to its proper effect.

**ROCHESTER CATHEDRAL.**—The exterior appearance of this Cathedral is not very imposing, a short spire did cover the low central tower, it is now taken down, and a modern tower put up in its stead, and the exterior walls of the nave are either much decayed, or covered by modern repairs. The other parts of the Church are surrounded by buildings, so that little more than one portion can be seen at a time. The west front is a fine specimen of Norman enrichment, but has a very large Perpendicular west window inserted. The nave has Norman piers and arches, except those next the cross, which, with most of the eastern portions of the church, are Early English. The nave has most of the windows Perpendicular insertions. There are other Norman portions on the south side of the church, which appear to be the remains of the cloisters, and some other of the usual monastic adjuncts. On the north side of the choir, close to the east side of the north transept, is a tower, now unroofed, and called Gundulph's tower; this has usually been considered to have been built by the architect of the castle, but there is nothing in the masonry or details to favour this supposition. The crypt of this church is very spacious, extending under the buildings of the choir eastward of the great cross; its character is Early English, but a portion under the north aisle may be considered very early in that style, if not Norman. The Early English style of this Cathedral is plain, and the composition good without much ornament, but having some doors and other portions, with very good details. There are a few ancient monuments, but they are more remarkable for singularity than beauty. There is one very fine Decorated window in a little chapel, in the south aisle of the choir, and the door, leading to what is now the chapter-house, is a curious specimen of enrichment, in the Perpendicular style. The whole of this Cathedral, except the nave and a part of the south aisle of the choir is groined, principally with plain Early English groining. As at Canterbury, the floor of the choir is raised very considerably above that of the nave.

**BAPCHILD CHURCH** has a tower and spire, situated on the south side of the south aisle. The church is principally Early English, with Perpendicular east windows. The situation of the towers in this county is singularly varied, being in almost every possible position, except the east end of the chancel.

**BARFRETON.**—This curious Norman Church has been as much spoken of and figured as any church of that style; it has many singularities, and exhibits a very fine specimen of Norman arrangement, mouldings, and enrichment. The church is small, and consists only of a nave and chancel, the latter much narrower than the former; there have been some insertions of a later date, but, on the whole, the church is nearly in its original state; one of the doors is much enriched, and is a very fine one.

**BORDEN CHURCH** has a porch and some other portions embattled, which is the case with comparatively few churches in this county, most of them having dripping-eaves, and neither parapet, battlement, or cornice. Part of this church is Early English, and part Decorated.

**CHARTHAM** is a very curious church, it is of Early Decorated character, with very fine windows, of singular and beautiful design; these have some remains of very fine ancient stained glass. The church is large, and has a south transept, and a large chancel, in which is a monumental arch of the date of the church, with not much enrichment, but very good mouldings; there are also some brasses. The windows of this church, have, at a distance, an appearance as if they were of the Perpendicular style, but an examination of their mouldings and character, will at once convince the student of their real date. The church has a good wood roof, of a date much later than the stone work. The tower is of flint, and much later than the church.

**CHELSEFIELD CHURCH** has the tower and spire standing on the north side of the east end of the nave. It is principally of Early English character, with some later windows inserted.

**HERNE CHURCH** has a very fine Early English tower, with some Decorated windows inserted; this tower stands at the west end of the north aisle, and the nave has a very fine five-light Perpendicular window at the west end, and a good Early English door under it; the aisles of the church are embattled.

**HYTE CHURCH** is a curious edifice; some of the western part is Norman, but the eastern part is Early English, of remarkably good design and execution, with a profusion of the toothed ornament, having most of the shafts, strings, and caps of marble. There is a beautiful band or small panelling round part of the chancel, under the windows, which are fine lancets. This end of the church has very bold buttresses, and under it is a remarkably fine crypt, groined, and having a door on the south side, with remarkably fine and delicate mouldings. There are some windows in the church, which are later insertions; in the chancel are two stone stalls, and two water-drains.

The Church of **NEW ROMNEY** is a large and handsome edifice; the lower part of the tower, and part of the nave is Norman; the upper part of the tower Early English, and the remainder mostly of Decorated character, with large and fine windows. There are three seats under a plain arch, on the south side of the south aisle. The Norman portion of this church is of very good composition.

The following Churches have Norman portions.—Barming, Brabourn Bridge, Davington, Dover St. Mary, Nackington, Patricksbourne, Sandwich St. Clement and Smeeth.

The Early English Churches are much more numerous, many of them have little admixture, the steeples are variously situated, and in some there is only a small wood pigeon-house belfry. Adisham, Aldington, Alkham, Beaksbourne, Bexley, Bobbing, Chalk, Chels-



field, Cheriton, St. Martin, Chislet, Darenth, Deal, Denton, Doddington, Eastry, Elham, Eynesford, Eythorne, Folkstone, Goodneston, Graveney, Great Hardress, Guston, Halling, Harrietsham, Hinkshill, Hoath, Hougham, Ickham, Littlebourne, Milstead, Mongham, Newington, Newnham, Norton, Offham, Old Romney, Paddlesworth, Preston, Reculver, River, Stelling, Stodmarsh, Sturry, Sutton near Dover, Teynham, and Westwell.

The Decorated Churches are, Boughton Aluph, Buckland, Canterbury Holy Cross, St. George's, St. Stephen's and St. Paul's Chartham, Dartford, Eastfield, Frittenden, Fordwich, Hawkhurst, Hoo: St. Margaret, Kingston, Leigh, Meopham, Milton next Gravesend, Milton next Sittingbourne, Newington with Cheriton, Northfleet, Otford, Sheldwick, South Fleet, Sutton at Hone, Sittingbourne, St. Lawrence in Thanet, Thornham, Upchurch, Willesborough, Woodnesborough, and Yalding.

The following Churches are Perpendicular, and some of the examples are very good, Ashford, Benenden, Biddenden, Birchington, Canterbury St. Mary Breton, Chidingstone, Cranbrook, East Peckham, Headcorn, Hearnhill, Hoo All Saints, Lydd, Maidstone, Nettlestead, Rochester St. Nicholas, Rolvenden, Sandhurst, Seven Oaks, Stone, Sundridge, Sutton Valence, Tenterden, Tunstall, Ullcombe, and Westerham.

The following Churches may be noticed for a mixture of parts of various styles, Addington, Allington, Appledore, Ashurst, Aylesford, Barham, Beckenham, Bishopsbourne, Borden, Boughton Blean, Boughton Monchelsea, Boxley, Brookland, Canterbury St. Dunstan's and St. Martin's, Charing, Chilham, Chorlton, Cobham, Cowling, Dover St. James, Dymchurch, East Malling, Eden-bridge, Ewel, Farnborough, Farningham, Faversham, Fawkham, Frindsbury, Gillingham, Great Chart, Godmersham, Hadlow, Harbledown, Hastings, Horton-Kirby, Horsmonden, Ifield, Kennington, Lamberhurst, Leeds, Leveland, Luddenham, Lydden, Mersham, Minster in Thanet, Minster in Sheppy, Nonnington, Ospringe, Penshurst, Petham, Postling, Rainham, Ringwold, Ripple, Rochester St. Margaret, Ruckinge, Saltwood, Sandwich St. Mary and St. Peter, Sellinge, Shoreham, Shoulden, Sibbertswould, St. Margaret at Cliffe, near Dover, Stouting, Swanscombe, Teston, Tunbridge, Waltham, Watlington, West Farleigh, Wittersham, Woodchurch, Wooton St. Martin, and Wrotham.

The buildings in the CASTLE at DOVER, called the Chapel and the Roman Tower are curious, they have many Roman bricks in them; the tower is a rude round below and square inside, walls about 12 feet thick, one door has an impost, and small stones not bricks for an arch, the bricks are intermixed with stones, which seem Kentish Rag. The chapel is a cross; there is a door on the south side now stopped, but built with a Roman brick arch of two tiers like Brixworth, but it has no drip-course; there are other apertures with bricks, but which



do not appear to be original. The upper apertures of the tower which is there octagon, are Decorated one light windows, and there is some Decorated and some Perpendicular stone-work in the chapel ; there are several round apertures, but most likely not original. The bricks are in many places quoins and so patched, that they may be modern insertions ; the chapel is not used, and the apertures walled up so that the interior is not easily seen ; the tower is short, large and square, the parts of the cross small, except the west, which may be near two squares of the tower in length ; the whole masonry is very rough, of bricks, rag and flint intermixed.

There are various monastic remains in this county ; of these, may be noticed **ST. AUGUSTINE'S GATE** at **CANTERBURY**, a most beautiful specimen of Decorated character, with the original wooden doors remaining. This gate, for composition and execution, will still, though much mutilated, vie with the best buildings of its date. The remains of the abbey are now small, a large portion of the fine tower of St Ethelbert having fallen from the effects of the weather, and much of the stone removed.

The **PRIORY** at **DOVER**, now a farm house, and a building once the *Maison Dieu*, now used as a store house, have each some beautiful remains of Decorated character ; and the buildings called the **COLLEGE**, near the Church, at **MAIDSTONE**, deserve attention.

The **HOSPITAL CHAPEL** of St. Nicholas, at **HARBLEDOWN**, contains some good ancient work, and a good octagon Perpendicular font.

The remains of **HORTON PRIORY** are not extensive but very beautiful ; they are late Norman, with insertions of Perpendicular windows and doors, and both composition and execution are very good.

The front of **MALLING ABBEY** remains, and is also of Norman character, with later insertions.

There are some remains of the **NUNNERY** at **DAVINGTON**.

Of the Castellated remains, **ROCHESTER CASTLE** claims the first notice, from its extent and the great preservation of many parts of it. The style is Norman, and it presents a fine specimen of the modes adopted at the date of its erection, to enable a very small number within the castle successfully to resist a much greater number of besiegers ; for this the access, the various successive gates, and other defences, are admirably adapted. The masonry, in the interior, is very good, particularly that of the well, which is in one of the walls, and was accessible from several floors of the castle.

**CANTERBURY CASTLE** had also a well in the wall of the keep, of which the outer walls only now remain in a very mutilated state.

There are some remains of the **CASTLES** at **ALLINGTON**, **COWLING**, **SALTWOOD**, and **TUNBRIDGE**, which all deserve attention, particularly that at Tunbridge.

**DOVER CASTLE**, although very much altered by the continued addition of buildings, of various dates, contains many ancient features deserving examination.

HEVER CASTLE and LEEDS CASTLE are both used as residences, and in consequence have had various alterations and additions, but still retain various ancient portions.

Among the Ancient domestic edifices ELTHAM PALACE deserves particular attention ; the principal part remaining is the ancient hall, of which it presents an interesting and remarkably elegant specimen.

MAY PLACE, CRAYFORD, may be also mentioned.

In the parish of LEEDS, in this county, is an ancient residence, called BATTEL HALL, of which some portions remain, which are extremely curious, and of which it is difficult to find out the exact use. The room is used as a kitchen, and has various doors and windows, and several niches, of which one contains a very beautiful and complete arrangement for two water-cisterns ; this niche and the cisterns are of excellent design, and very good execution, with a very rich ogee canopy and good hanging tracery, all (as well as most of the stonework of the room,) of Decorated character, and the mouldings remarkably good. This niche is not like the usual water-drain, so common in churches, and there is nothing in the situation or arrangement of the room which shows it having been at any time appropriated as a chapel. The author is indebted to a friend for an accurate description and sketches of this very curious relic, which, from the house being inhabited, is little known to any but the acquaintances of the occupier.

In the churches of this county, in addition to his own personal observation, the author has had the assistance of the very valuable drawings and observations of his friend Henry Petrie, Esq. of the Record-office, containing most of the churches in Kent, Surry, Sussex, a great part of Hampshire, and some parts of a few other counties. Although, on the whole, there is not a large proportion of very magnificent churches in this county, when compared with some others, as Lincolnshire, Northamptonshire, or Somersetshire, yet, amidst these smaller edifices, the student will often meet with portions of peculiar interest, and many parts of considerable value in making the adaptations required in churches, from the difference between ancient and modern arrangements.

### **Lancashire.**

IN this county so great is the alteration that has been made in the ecclesiastical edifices of the manufacturing districts, so much has been done in altering old churches and building new ones, that it becomes rather difficult to find good individual examples, added to which, over what may be considered the manufacturing districts, Lancashire and the adjacent parts of Yorkshire, as well as in some other portions of the North of England, there prevailed a very rough mode of executing the details of the different styles, and this is particularly the case with respect to the Perpendicular examples in this county, many of which are very late and very poor.

**CARTMEL CHURCH** is a large Cross Church, with some portions of it exemplifying each style, there is a very good Norman south door, some portions of very good Early English work, various windows and other portions of the Decorated style, and some Perpendicular work. The tower is a curious one.

**HALSALL CHURCH.**—The north aisle and north wall of the chancel, and east end window of the south aisle, are all of Decorated character, and in the chancel is a fine canopy over a tomb of this style. The rest of the chancel is early Perpendicular work, of excellent execution; and of rather later date, is the tower and spire, and the arches of the nave. There are no clerestory windows, and the ceiling, which appears original, has three flowered mouldings, one at the point, and the others at the spring of a plain arch. The exterior of this chancel has been executed in a very careful manner.

**HOLLAND CHAPEL** has a nave and aisles, of Decorated character: the windows are very fine, particularly the east window. The piers and arches have very good mouldings.

**WARRINGTON CHURCH** has the centre tower, arches, and the chancel of the old church remaining; these are of Decorated character, and very good, the windows, particularly the east window, of very elegant tracery. The north transept late and poor Perpendicular, the south transept and the nave modern.

**WHALLEY CHURCH** is large, and mostly of Early English character, the nave windows, and the east window are Perpendicular insertions. The piers and arches of the nave are varied, some of the piers being round, some octagon. The chancel is large, and a fine specimen of Early English, of which style there is but little in this county; the arch into the chancel, the south door of the chancel, and the north and south doors of the church are Early English, plain, but with good mouldings. There are three plain stalls in the chancel, and considerable remains of good wood screen-work, said to have been brought from the Abbey Chapel.

**MANCHESTER COLLEGIATE CHURCH** is a large and handsome edifice, of late Perpendicular character, but much of its composition and detail very good; the tower is a fine one. There is an octagonal vestry on the south side, and several chapels. The choir has some very fine stall-work and screens, and a rich wood roof.

**ORMSKIRK CHURCH** is singular for having a large western tower at the end of the present nave, and a spire, like those of Aughton and Halsall, at the west end of the south aisle; the tower is much later than the spire, and both together give the church a curious outline. The church is mostly modern, with a few portions of late Perpendicular character.

The small chapel of Stidd near Ribchester, is one of the few specimens of Norman in this county, and it contains also portions of Early English, and later work.

The Early English work in this county must be sought for in the

mixed churches, in addition to what has been before remarked, Ribchester is a good Decorated example.

The Perpendicular examples are more numerous, and some few of them are handsome churches, they comprise, Brindle, Bolton-le-Moors, Burnley, Chorley, Clithero, Colne, Eccles, Excett Chapel, Farnworth, Halsall, Huyton, Lancaster, Lango Chapel, Padiham, Prestwich, Preston, Samlesbury Chapel, Sefton, Walton-le-Dale, and Wigan.

The mixed churches are Aughton, Dalton, Kirkham, Leyland, Middleton, Penwortham, Ulverstone, and Winwick.

Of monastic edifices in this county, may be mentioned COCKER-SAND ABBEY, of which the principal remain is an octagon chapter-house ; FURNESS ABBEY, of which the remains are considerable, and are Norman and Early English ; and WHALLEY ABBEY, of which the remains are also considerable : some portions of this Abbey are very good, of Decorated and Perpendicular character. The north gate has been a fine composition, with good Decorated windows.

The entrance tower of LANCASTER CASTLE is a fine one, and a part of the keep of CLITHERO CASTLE remains, and also a portion of DALTON CASTLE.

The old Hall at RUFFORD has some ancient wood-work, of good design.

### Leicestershire.

The Churches in LEICESTER contain many interesting features, and are deserving very attentive examination.

ALL SAINTS has a curious tower, situated on the north side of the north aisle ; it is partly of Early English date, as is part of the church ; and some other parts of later date ; the chancel is modern. There is an ornamented font, of Early English character, and of singular shape. The pulpit, some of the doors, and a little wood-work in the pews, have some carving in wood, of good character.

ST. MARGARETS.—This is a fine Church, with a lofty tower ; the nave, piers, and arches, are Early English ; the chancel and clerestory and the tower, Perpendicular. The chancel is very fine, and has a rich niche on each side of the east window ; within are also some good doors ; and on the south side three rich flat stalls, and a water-drain under the south-eastern window of the chancel. There are some wood-stalls and seats, and a good but much mutilated font, of Perpendicular character ; in the north aisle is the tomb of an ecclesiastic. The buttresses at the south-west corner of the south aisle are well grouped with Decorated niches and canopies, and there are a few other portions of good Decorated work about the church.

ST. MARTINS has a tower and spire in the centre of the church ; the lower part of this tower is Norman, with four semicircular arches



into the nave, chancel, and transepts : much of the rest of the church is Early English, with later windows inserted ; the chancel is Perpendicular, and has three late flat stalls under the south-east window. The north and south doors of the church are good Early English, and to that on the north side is a groined Perpendicular porch of wood ; in the south transept there are three good equal trefoiled stone-stalls, and a plain arched cupboard, with good mouldings. The spire and upper part of the tower are of much later date than the lower part, and the spire has been nearly, if not entirely, rebuilt.

ST. MARY'S is a large and very curious Church, with a tower and lofty spire, situate at the west end of the south aisle, and a very small space detached from the south side of the nave. The plan of the church is a nave and chancel, with a very large south aisle, and a small north aisle ; the chancel and part of the nave are Norman, and most of the remaining portions are Early English ; but these styles have been curiously mixed, and are again altered in parts by modern arrangements and inserted windows. The lower part of the tower is Early English ; the upper part much later, and the spire modern. The various styles are admirably designed, and well executed ; the exterior of the chancel has been rich, but is partly modern casing and repair. On the south side of the chancel, within, are three fine Norman stalls, with double shafts and rich mouldings ; and on the south side of the south aisle are three Early English stalls and a water-drain ; these have double shafts like the stalls in the chancel, and are enriched with the nail-head ornament. The font is curious, of a form not very common, and much enriched with sculpture ; there is some good wood screen-work, and the wooden roofs of the church have been very fine. This church is, in many respects, deserving of minute examination ; some of its mixtures and arrangements are very singular.

ST. NICHOLAS is a Norman Church, with a tower between nave and chancel ; the north aisle is destroyed, and the arches filled up ; the south aisle and chancel are of later date ; the tower is much patched with modern brickwork, and has formerly had two tier of ornamental arches outside above the roof of the church. Under a window, in the south side of the south aisle are three plain stalls and a cupboard. The Norman portion of this church is very plain, and most probably early, and the church stands very close to the wall, usually esteemed a fragment of Roman work.

MELTON MOWBRAY is a large cross Church with large transepts, and aisles to them, the lower part is mostly of very good early Decorated character, and there is a curious porch at the west end. There are considerable portions of later work : the clerestory and upper stage of the tower are Perpendicular. The details of this church are good, and it deserves careful examination.

WALTHAM CHURCH has a tower and spire between the nave and chancel, and a north chapel or transept. Part of this church is of Decorated character, with portions of earlier date ; the font has inter-



secting arches, with a mixed character of Norman and Early English ; there are three stall-seats, enriched with flowers on the mouldings.

In this county the Norman and Early English examples must be sought for in the mixed churches.

The Decorated list is small, comprising, Burton Lazars, Kegworth, Loughborough, and Osgathorpe.

The Perpendicular Churches are—Ashby-de-la-Zouch, Hoton, Rothely, Tilton, and Withcote.

The Mixed Churches are more numerous—Belgrave, Belton, Bottesford, Buckminster, Castle Donnington, Claybrook, Cold Overton, Croxton Kyriel, Diseworth, Frisby, Gaddesby, Garthorpe, Goadby Maureward, Hinckley, Houghton, Kibworth, Knoston, Lutterworth, Market Harborough, Mount Sorel, Plungar, Quorndon, Redmile, and Somersby.

Of the Antiquities in this county, the portion of WALL, near St. Nicholas Church, in Leicester, is one of the most curious ; it is principally formed of bricks, which, from their similarity to those used in the Roman buildings, discovered in various parts of the kingdom, may be considered as Roman bricks ; and the wall is usually considered a Roman wall. Its appearance might lead to the same conclusion, but, notwithstanding the current opinion, there does not appear to be any positive evidence of its being of that date. The remark is made, not from a wish to disturb the established credit of this work as a Roman remain, but merely from the desire that the question may be considered, whether all the bricks of this character, which are found in ancient buildings, were really made by the Romans ? This remain, however, whether considered as Roman or not, is a very curious and interesting relic.

Of monastic edifices may be mentioned the small remains of LEICESTER ABBEY, of which, perhaps, the most curious portion now existing is the outward brick wall, with an inscription worked into it in bricks of a varied colour. There are some remains of ULVERS-CROFT PRIORY.

In the Castle-yard at LEICESTER, is a good Perpendicular GATEWAY remaining, with a groove for the portcullis.

On the west side of the Church-yard of St. Martin, in Leicester, is WIGSTONE'S HOSPITAL, an alms-house, containing some good Perpendicular work, both in stone and wood.

The Castle at ASHBY-DE-LA-ZOUCH is in ruins, but contains various portions deserving examination.

## Lincolnshire.

LINCOLN CATHEDRAL.—This noble edifice, from its singular situation, is seen over a great extent of country, and its three towers have a very fine effect. The west and east fronts have already been noticed.

The division of the Norman work, and later additions to the western towers, are very plain. The nave is very fine, and the piers peculiarly rich. The proportions of the nave and side aisles are such as do not often occur, the aisles being remarkably narrow, but the whole has an excellent effect. The view of the transept is very fine, and the lantern is good, though rather obscure, from the small size of the windows. At each end of the transept is a circular window; the north a good Early English one, the south, one of the finest Decorated circles remaining. This window is set in an arch of open stone-work, which is nearly, if not quite, unequalled. The screen under the organ is one of the finest examples of late Early English work; it has some little resemblance to the character of Queen Eleanor's crosses, but its principal beauty is in the workmanship of the bands of open foliage round the doors. The walling of the arches is filled with square flowers, and these have been painted and gilt, traces of which still remain. The arrangement of the intersection of the smaller eastern transept is very good, and adds much to the beauty of the choir. Some beautiful small chapels are attached to the Lady Chapel, and the south door is peculiarly elegant. Three sides of the cloisters, of good Decorated work, remain in their original state; the fourth is a modern library, and in the midst of the area, some feet below the surface, is a fine tessellated pavement. From the eastern side of the cloisters is the passage to the chapter-house, which is a decagon, and though not equal to Salisbury, is yet very fine.

Most of our cathedrals would form a sufficient basis for several years' study, and none more than LINCOLN; the variety and singular character of the greatest part of the building is such, that it would be an interesting and valuable employment to compare the character of many of its details and arrangements with other buildings of like dates. As the western portion from the transept can only be seen in detail by a very close view, (from the near approach of the surrounding buildings,) the character of the work (rich Early English) has a peculiarly imposing effect, from the number, variety and beauty of the mouldings near the eye; and as these are in excellent preservation, this is perhaps one reason of the general ascription of peculiar magnificence to this cathedral. The porch attached to the west side of the south transept, and some chapels on the east side of the same, are particularly deserving of attention for the intricacy and beauty of the mouldings, and the singularity and excellence of their general composition.

Although much enclosed by buildings on the north, west, and south sides, this cathedral is open to a space adequate to give a remarkably fine view of the east end; sufficiently near to give proper effect to its excellent details, and far enough to enable the eye to take in at once the beautiful composition of this part of the choir, combined with the chapter-house and the more western parts of the edifice, with the centre tower.

The general style of this Cathedral is Early English, but of a remarkably rich and beautiful character, and its gradation from the more simple appearance of the nave and transepts to the magnificent and elaborate style of the choir, is deserving of minute attention. The Lady Chapel and eastern portion of the choir, is a sort of transition to the Decorated style, of peculiar beauty and interest. Into the inclosure round this building there are several gates; and on the south side are many interesting remains of the BISHOP'S PALACE; some of these are of Early English character, and very fine.

Of the other ancient buildings in this city, the ROMAN GATE, still applied to its original use, and forming the entrance from the north, is one of the most curious. Time and weather have much mutilated the stone-work; but it is evident that the architrave was originally moulded. Some parts of the CASTLE have been supposed Roman, and the rest, though not so old, deserves attention. In the southern street are several interesting remains. A building, now a malt-house, sometimes called JOHN OF GAUNT'S STABLES, has a fine arch with mixed Norman and Early English details; and nearly opposite, is a beautiful Oriel, which is considered the remains of JOHN OF GAUNT'S PALACE: the details of this window are remarkably fine. In the same street, is a late Perpendicular CONDUIT, much mutilated. In another street, near the Cathedral, is a building called the JEW'S HOUSE, having some semicircular arches with beautiful details and various singularities of composition.

The churches of the city of LINCOLN are poor, mostly small, and much mutilated, both as to portions of the churches and as to their details. Of five churches in the street east of the river, four have Norman towers, all very nearly resembling those of the villages of Bracebridge and Harmston, a few miles to the southward of them.

Of these five churches, ST. PETER, at Goat, ST. MARY, and ST. BENEDICT, all have parts remaining of good character, particularly St. Benedict.

On the line of hill which runs from Lincoln to Grantham, is a succession of villages at very short distances from each other, the churches of some of which present the student a most valuable series of details and curious composition.

BRACEBRIDGE below the hill, and HARMSTON upon it, have been noticed; and WADDINGTON between them, contains still enough of the Norman features about it in the interior, to allow it to be considered as originally of the same date.

Of COLEBY, the lower part of the tower, and a portion of the nave, is Norman; the rest of the church principally Early English, with later additions; a late and not very good Perpendicular spire and addition to the tower. The south door of the church is a very fine specimen of Norman, and has been engraved.

At BARTON on the Humber are two churches, one called the OLD CHURCH, the other the NEW CHURCH. The former, with the excep-

tion of its tower, has very little which appears so early as the year 1300 ; it is principally of Decorated character, with good windows, and is a large church. The latter, or New Church, has (insertions and additions excepted) hardly any thing so late as the year 1300 ; some of the piers and arches are Norman, but most of the church is good Early English, particularly the tower. It is necessary thus to contrast these churches, to give proper effect to the consideration of the tower of the Old Church, which has been mentioned in the body of the work. It is proper also to state, that both churches have some Perpendicular insertions and additions, and are deserving attention, exclusive of the curiosity of the tower alluded to.

**BOSTON CHURCH** is one of the largest churches and loftiest towers in the kingdom. The church is principally Decorated, and the tower Perpendicular, both excellent in their kind ; the chancel is partly Decorated, and partly Perpendicular, and there is a good south porch. The interior is on a very magnificent scale ; the mouldings of the piers and arches remarkably bold and good ; the church is groined in plaster, a modern work of not very good composition. There are three stalls in the south aisle, and several monumental arches ; one rich, the others plainer ; some of the parapets and pinnacles are very beautiful, particularly a sort of niche on the east end of the north aisle. The south door, under the porch, has a very fine ancient wood door ; the western windows of the aisles, and some few others are Perpendicular. The tower, which is one of the finest compositions of that style, is a complete arrangement of panelling over walls and buttresses, except the belfry story, in which the window is so large as nearly to occupy the whole face of the tower. A very rich and elegant octagonal lantern rises from the tower, and is supported by flying buttresses from the four pinnacles, and has also a rich pierced battlement and eight pinnacles ; this lantern is panelled throughout, and each side pierced with a large two-light window, having double transoms ; this composition gives to the upper part of the steeple a richness and lightness of appearance scarcely equalled in the kingdom. The details of the tower are very good, and the whole church is deserving careful study.

**RIPINGALE** is a large church, mostly of Decorated character : it consists of a large west tower, a nave, and south aisle of nearly the same width as the nave, and as long as the nave and chancel ; part of it is divided for a school, and in this portion, subject to continual mutilation, are two very fine tombs, with effigies ; one is under a very fine arch, which formerly had hanging tracery, and the canopy still retains very fine crockets. These monuments are peculiarly fine, both in composition and execution. The piers and arches dividing the church, are very good. The tower and part of the nave are Perpendicular.

**DUNSBY CHURCH** has a handsome Decorated tower, of simple, but bold composition ; the church is partly of the same date, and partly



earlier ; the south door a good Early English one ; most of the windows have been altered, and the north aisle rebuilt.

**HACONBY CHURCH** has a tower and spire, nave, aisles, and chancel, and a north chapel to the chancel, now shut up and in very bad condition. The church has Early English piers and arches, and some Decorated portions ; the windows mostly Perpendicular, the chancel chapel is late Perpendicular, and has been very rich ; it has heretofore opened into the chancel by a very handsome door. The font is curious and quite plain ; a cylinder set on a smaller one, with four small pillars round it, the whole on a square base ; this form is not uncommon, but it is seldom so entirely plain as in this church. There are water drains in the chancel and south aisle, In the chancel is an oak chest with very excellent tracery panelling and other carvings ; the design and most of the execution is so good that it appears not improbably to be of Decorated date, and there are also some wooden benches, of nearly equal antiquity ; in both the tracery is very well cut, the figures not quite so well.

**GRANTHAM.**—This magnificent edifice is very simple in its plan ; consisting of a nave and chancel, with aisles to each, a north vestry, a north porch, and a south porch ; under part of the easter portion is a crypt. The tower is engaged at the west end of the nave, and opens to the nave and aisles by three very fine arches ; it is very lofty, and has a very fine spire ; there is a small clerestory to the chancel, but none to the nave. The piers and arches are very various ; some Early English, some Early Decorated, and some Perpendicular. The north door was originally a very fine one, but has been, as well as the north porch, much mutilated ; the south door is good, but much plainer ; both are Early English. The tower and some portions of the church are of a transition style, from Early English to Decorated, with most excellent details ; the windows are varied, and some very fine. The parts of decidedly Decorated character have good details, and some very fine windows ; and the same may be said of the Perpendicular portion. There are some good monumental arches, and in the chancel is a stone screen, with a door to a vault, of excellent composition and delicate execution ; the font is a large and fine one, with niches and statues ; it may be considered late Decorated, or early Perpendicular. This church forms altogether a most valuable example, and deserves very careful study.

**SLEAFORD** is a church of great interest ; it has a nave and aisles, with a large chapel, or transept, on the north side, and a large chancel without aisles. The tower stands at the west end of the nave, and has a spire. This steeple is much the oldest part of the church, and is of Early English character ; the upper part and spire of a period rather more advanced. The aisles, which are carried westward as far as the front of the tower, are of the Decorated style, as is the transept or north chapel, and a porch, now used as an engine house. Most of the piers and arches of the nave, the clerestory and the chan-



cel, are of the Perpendicular style, and are most probably a re-building on the old site, as at that period some new arches of the same style appear to have been cut out and under-built in the tower, and the west window inserted. This seems the only way of accounting for the singular mixture of forms and arrangements found about the tower, which has at present a good groined roof. The whole of the details of this church, in all its styles, are very good; but the insertion of galleries, monuments, pewing, &c. since the Reformation, has occasioned the usual defacements consequent on such alterations.

HECKINGTON.—This beautiful church, of pure Decorated character, is one of the most perfect models in the kingdom, having, with one exception, (that of the groining or interior ceiling which is wanting, and appears never to have been prepared for,) every feature of a fine church, of one uniform style, without any admixture of earlier or later work. Its mutilations are comparatively small, consisting only in the destruction of the tracery of the north transept window, and some featherings in other windows, and the building a wall to inclose a vestry. The plan of the church is a west tower and spire, nave and aisles, spacious transepts, and a large chancel, with a vestry attached to the north side. The nave has a well proportioned clerestory. There is a south porch; a rich font; the tomb of an ecclesiastic, under a low arch in the chancel, and the assemblage of niches used in the Catholic ceremonies at Easter, and called a sepulchre. On the south side of the chancel, under a window is a very rich water-drain, and in the wall three stone stalls. In the north transept are two other water-drains, and in the south transept are two cupboards, a water-drain, and three stalls. In the chancel and some of the church walls, are very good brackets. The vestry has a crypt below it, and a water-drain in the wall above. Fully to describe this church, would require a much larger space than can be allotted to it, but some singularities remain to be noticed, and it may be well to remark, that every part of the design and execution is of the very best character, equal to any in the kingdom. The church is rich rather from its composition, than from minute or profusely scattered ornament, and the outline, at a distance, is peculiarly fine. The south side of the church is more enriched than the north, and the chancel more so than the nave. The tower and spire are very lofty, and the four pinnacles which crown the tower, are large and pentagonal; this unusual shape has, at less cost, an effect fully equal to an octagon, and the pinnacles are without crockets, but have rich finials; the spire is plain, with three tier of windows on the alternate sides. The whole arrangement of this steeple is peculiarly calculated for effect at a distance. The whole of the windows of the church are fine and much varied, and the east window of seven lights, has a great resemblance to that in the chancel at Hawton, near Newark, in which church also are three stalls and a water-drain, with a sepulchre of a character resembling those of this church, (as will be more particularly remarked when

treating of Hawton church.) The south porch, and all the buttresses of the south side, have very fine niches, some of them with double canopies. At the east end of the nave, and at the east end of the chancel, are large rich pinnacles; but the buttresses generally finish with canopies below the parapet. The chancel buttresses are richer, and the parapet is pierced; the chancel door, a small one on the south side, has rich mouldings, and a plain ogee canopy, with a rich finial, and the window is slightly encroached upon by this door. The arch into the porch, and the south door of the church, have very fine mouldings with shafts; the north door is plainer, and has no porch. In the interior, the first object worthy of notice is the font, a hexagon with very rich niches, but sadly mutilated and painted; the design and execution both excellent. In the nave, the piers and arches are plain, but with very good mouldings; one window, on the south side, is filled with ancient stained glass, of a character so excellent as to make it much to be regretted that more has not been preserved. In the chancel, the stalls have been carefully cleaned, and exhibit a specimen of pure Decorated work as rich as the finest sculpture of foliage and small figures can render it, and hardly surpassed by any in the kingdom. The water-drain and sepulchre are not yet cleaned, but are of the same excellent character, as is the arched tomb; the vestments of the effigy are also remarkably well executed; the sepulchre, of which there are not many specimens now remaining, consists of a series of richly ornamented niches, the largest of which represents the tomb, having angels standing beside it: the side niches have the Maries and other appropriate figures, and in the lower niches are the Roman soldiers reposing; these niches have rich canopies, and are separated by buttresses and rich finials, having all the spaces covered by very rich foliage. The various small ornaments about these stalls and niches form one of the best possible studies for enrichments of this date, and it is almost peculiar to this church, that there is nothing about it (except what is quite modern,) that is not of the same style and character.

STAMFORD contains several churches and other edifices deserving particular notice.

ALL SAINTS CHURCH is curious from the way in which the Early English and Perpendicular portions are united to each other; in some parts both styles are very well worked; the tower and spire are very beautiful, rather late Perpendicular, but with very good details, and there are two porches of the same style. Most of the interior, and the lower part of the exterior of the church is Early English, of a very fine character; there is a very fine Perpendicular pannelled font, and a rich wood roof to part of the church.

ST. GEORGE'S, amidst much mutilation and alteration, possesses some old portions, principally Perpendicular, and some ancient stained glass.

ST. JOHN'S CHURCH is principally of Perpendicular character, with

fine wood roofing, and a south porch, with a rich crocketed canopy ; there is some good wood screen-work, and the stairs to the rood-loft remaining.

ST. MARY is one of the finest churches in the town, though not very large ; the steeple, a tower and spire, is a very fine specimen of Early English composition. There are Early English parts about the church, but a large portion of it is Perpendicular, with some rich chapels, and a fine monument with the effigies of a knight and his lady on a canopied altar tomb ; the font is octagon and Perpendicular. This church and All Saints deserve very attentive examination.

There are several buildings of considerable interest in and about Stamford. The FREE SCHOOL is partly a Norman building, with later windows inserted, and two fine Early English piers and arches. Near this is a handsome DOORWAY, now an entrance into a garden from the street. There is also a small NORMAN DOOR near the bridge, and a door, which seems to have been part of the CASTLE, in an old wall near the river.

The Gate of the WHITE FRIARS remains, and is a good composition, now leading to the Infirmary.

ST. LEONARD'S HOSPITAL is the remains of a Norman Church ; the west end is of mixed Norman and Early English, the forms being Norman, and the details mostly Early English.

BROWN'S HOSPITAL or Almshouse, presents some good portions of late Perpendicular character.

KEELBY is a small but very curious church ; it contains portions of all the styles, with many singularities. The chancel is Norman, and has a Norman water-drain and cupboard, and a low double window on the south side ; there are some decorated windows, and the clerestory is Perpendicular ; the lower part of the tower is Norman. The arches of the south aisle have piers without capitals, and the aisle is groined in stone : a circumstance not very common in the small parish churches of this county ; there are some seats with rich bench ends. The font is a plain octagon, cut out of a large square stone, leaving a square step at bottom, and a sort of round block at each corner to break the octagon to a square. This is one of the numerous ancient and very plain fonts, to be found in this and the adjoining counties, in churches of much later date and richer character. This church deserves much more attention than its appearance is likely to attract ; the Norman water-drain is, perhaps, one of the earliest to be found.

CROWLAND is the north aisle of a very magnificent Perpendicular church, which was but the nave of the Abbey church, the west piers of the Norman eastern portion still remaining ; this large nave appears to have been built between the Norman choir and some portions still remaining at the west end ; part of which is Norman, part Early English, and part Perpendicular. At the west end of the present church is a massive Perpendicular tower, forming an entrance to it ; some of the south piers and arches of the nave, and small portions of

the clerestory of that side still remain, but every winter become more and more ruined. The western entrance, one of the most beautiful portions of rich Early English in the kingdom, is in such a state that a very slight fall from above would entirely destroy it; though, from the excellence of the stone, the most valuable details which it presents are nearly as sharp as when first cut. The church has a large Perpendicular font, of the block shape, noticed at Keelby, but ornamented with pannelling; it has also a very large stoup under a niche at the entrance; this is remarkable, as being a plain cylinder on the floor, as large as a font, and the same date as the font itself. The part used for service, though only so small a portion of the original edifice, makes a handsome church, and the groining of the roof is very good: the original windows have been very fine ones; there is some good screen-work and ancient pewing.

The celebrated triangular **BRIDGE**, near this church, is a curiosity, though not now of much utility; the character of the mouldings is Decorated.

**AUNSBY** is a small but very curious Church, with a tower and spire; there are some arches in the nave which, with their piers, would be deemed Norman, but their bases are clearly of Early English character. The piers and arches on the south side, and the walls and windows of that aisle, are of a late Decorated character, with a door still later; but all of excellent composition and detail, though on a small scale; in these windows are remains of some of the most beautiful stained glass in the district, the colours remarkably bright; they are, however, only in very small portions. The font of this church is a very curious one; the lower part square, the upper part circular, with an octagon or round pillar at each corner of the square, having varied Norman capitals and Early English bases.

**THRECKINGHAM** is a curious Church, with a lofty tower and spire; much of the work is Early English and Early Decorated, with some later additions. The chancel is a curious specimen of the mixture of the Norman and Early English styles, having quite a Norman appearance on the outside, with round arches, but the details are late: the inside is as clearly Early English, with beautiful shafts and mouldings; there are some good Decorated windows; the piers and arches are varied, mostly Early English. In the chancel is a good stall and cupboard; the font is a very curious one; it is circular, with Early English panelling on the upper part, and plain below, except a base moulding, in the hollow of which an inscription has been cut in letters of bold relief, but they have been so worn and trodden on as to be now illegible; there are a few ancient monuments, and some good screen-work and bench ends.

**OSBOURNBY CHURCH** has some very excellent portions of Decorated work: particularly a porch, some stalls in the chancel, and some of the windows; there is a water-drain in each aisle, and one in the chancel. The font is a large one, the upper part round, the lower



part octagon; the round portion is covered with shafts and intersecting arches, filled with the nail-head ornament; there are some remains of a good rood-loft screen, and some ancient benches.

The last Church to be described, and one of the finest in the county, is that of **LOUTH**; it has a lofty tower and rich crocketed spire, a nave and aisles, and chancel. It is a remarkably fine specimen of a Perpendicular exterior; the forms being very good, and the details well executed; the east end is peculiarly fine, the window being of seven lights, and remarkably beautiful in its tracery. The buttresses, also, of the east end have niches in them, and are crowned with rich finials; the parapet of the chancel is a fine one, with a cross and crockets on the gable. The tower, above the roof of the church, has two stages, each of which has two long windows; the upper ones with rich ogee canopies. The battlement of the tower, octagonal pierced turrets, and pierced flying buttresses to the spire, give a richness and lightness to the steeple possessed by few edifices of the same style. The cornices are mostly filled with flowers and other enrichments, and the whole church forms a valuable study of the style.

Norman Churches, besides those noticed are—Clee, St. Peters Middle Raisin, Sempringham, and Stow.

Early English churches are—Grayingham, Hibalstow, and Lessingham.

Decorated churches are—Caythorpe, Great Hale, Haydor, Helpringham, Navenby, Silk Willoughby, and Walcot.

The Perpendicular churches are more numerous—Aswarby, Baston, Burton, Folkingham, Gosberton, Kirton, Langloft, Morton, Pinchbeck, Great Ponton, Spalding, Stoke, Rochford, Tattershall, and Thurlby.

Amongst the mixed churches are some of great value; some of them have only two styles, and these very pure and good, so that this list is deserving of careful examination—Ancaster, Asgarby, Beckingham, Belton, Benington near Boston, Berlings, Billingborough, Blyborough, Boothby, Bourne, Brant, Broughton, Burton, Carleton Scroope, Claypool, Colsterworth, Culverthorpe, Doddington, East Deeping, Market Deeping, West Deeping, Freeston, Fulbeck, Glenton, Great Grimsby, Great Gunnerby, Harpswell, Hemingwell, Horbling, Howell, Kirkby Laythorp, Kirkby Underwood, Leadenham, Leverton, Little Ponton, Normanton, Quarrington, Ropsley, Swarby, Swayton, South Carleton, Sutterton, Sutton, Surfleet, Tydd St. Mary, Uffington, Welbourne, Wellingore and Wilsford.

In the church yard of **SOMERSBY** is a cross deserving of notice for a crucifix forming its upper portion, of which there are very few remaining.

Of the Monastic edifices there are many small remains; but those at **THORNTON ABBEY** are so considerable as to require particular notice; various parts are standing, some domestic, some ecclesiastic; but most of very good design and execution; some of the work is



Decorated and some a little later ; the remains of the chapter house are very fine.

The ANGEL INN at GRANTHAM deserves examination:

TATTERSHALL CASTLE is a fine specimen of the later castellated tower ; it is Perpendicular, with good details.

Largely as this county has been noticed, a very great number of its churches remain almost wholly unknown, not being much intersected by great roads. Although many of these churches are at short distances from the road and each other, yet those in the north-eastern part of the county do not appear to have been ever carefully examined.

### London.

Although various causes have contributed to strip the metropolis of ancient English edifices, and particularly that wide desolator, the fire of 1666, there are yet remaining some very curious specimens.

The CHAPEL in the WHITE TOWER, now the Record Room, is one of the most complete specimens of a Norman Church, on a small scale, which remains ; and in some other parts of the White Tower are Early English remains.

The Church of ST. BARTHOLOMEW THE GREAT, in West Smithfield, contains much good Norman work, and its entrance gate, from Smithfield, is Early English, with the toothed ornament in its mouldings.

The porch on the south side of the Church of St. Sepulchre, Snow-hill, is small, but well deserves examination, and there are ancient portions which remain about Guildhall and its adjacent buildings. There is a crypt at Gerard's Hall, Basing-lane, if it is not lately altered or destroyed.

The TEMPLE CHURCH, of which the mixed part has been mentioned before, is one of the best of the few round churches. The eastern part is a most excellent specimen of plain light Early English, and its groining and slender piers are perhaps unequalled.

The DUTCH CHURCH, Austin Friars, contains some very good Decorated windows.

ELY CHAPEL, in Ely-place, has one Decorated window of curious composition, and a good doorway.

ST. JOHN'S GATE, Clerkenwell, is Perpendicular work of pretty good character.

The remains of CROSBY HALL, Bishopsgate-street, are so very excellent in their kind, that it is a pity they cannot be restored to their original state ; erected as a domestic mansion, they furnish many good hints for modern work, and the details are as good as any Perpendicular work remaining of the kind.

## Middlesex.

**WESTMINSTER ABBEY.**—This magnificent edifice is now so well known by the various engravings of the building and its parts, that it is less necessary than heretofore to notice it at much length. The building may be considered to consist of four parts:—the Abbey church; the chapel of Henry the Seventh at the east end; the Chapter-house Cloisters, and other buildings adjoining, on the south side; and the western towers added by Sir Christopher Wren. The first portion, or the Abbey Church, though not entirely finished till considerably after the date of the style, is in composition Early English, and one of the finest examples of that character, and is also peculiarly excellent in its details. The chapel of Henry the Seventh, one of the latest, is on the whole the most enriched edifice of the Perpendicular style in England; it is one entire mass of panelling and ornament, there being no plain wall above the base; it forms a good example of the extent to which a building may be enriched, and a remarkable contrast to the simplicity of the church to which it is attached. As a magazine of Perpendicular detail, it is peculiarly valuable. The porch, or entrance from the east end of the Abbey, is seldom noticed, and not often well seen, for want of light; but it is a most beautiful composition, and deserves attention. The cloisters and adjacent buildings have some doors, windows, and other parts of great beauty, some of which are of the Decorated style. Of the western towers little need be said, their difference from the edifice to which they are added, and even from the portion of the Perpendicular style upon which they are built, is now sufficiently evident. There are many ancient monuments in this church, which the student will find it very advantageous to examine with great care.

**WESTMINSTER HALL.**—The north front of this edifice is one of the earliest, as well as best, specimens of the Perpendicular style, every distinguishing feature of the style being here exemplified. The interior has Norman walls below; and above the arches are filled with Perpendicular tracery; and from stone corbels of that date, spring the ribs of the wood roof; the largest, and on the whole, the most magnificent wood roof in the kingdom.

It will be proper to recollect in examining the Abbey, Westminster Hall, and King Henry the Seventh's Chapel, the restorations which they have undergone, because, however well they are done, they are not originals.

Amidst the various alterations which the convenience of the Imperial Parliament has required, there are yet remaining some portions of **ST. STEPHEN'S CHAPEL**, and the adjacent buildings, but most of them are inaccessible, owing to their forming part of the Parliamentary offices, or of the Speaker's house; there is, however, a small portion of good screen work near the lobby of the House of Commons, easily accessible and deserving of attention.

Of the churches in this county, most have been very considerably altered from the wants of the increasing population, and others were originally not edifices of much consequence. In the following list there are small remains of good work, but scarcely a single good wholly ancient church; amongst the fonts are several curious ones. The churches of Bedfont, Harlington, Hayes, Hendon, and Harrow, have each small Norman remains. The following are principally of the later styles:—Acton, Greenford, Hadley, Hammersmith, Hanworth, Harmondsworth, Heston, Hillingdon, Ickenham, Kingsbury, South Mimms, Northall, Ridge, Rislip, Stanwell, Stepney, Stratford-le-Bow, Stoke, Newington, Tottenham, Teddington, Walton, and Willsden.

### **Monmouthshire.**

The church of **ST. THOMAS**, at **MONMOUTH**, and the church at **ABERGAVENNY**, have some portions of good work, and there are small remains of the **PRIORY** at Monmouth. The church at Chepstow is a very fine specimen of good Norman.

The Castles of **ABERGAVENNY**, **CALDECOT**, **CHEPSTOW**, **NEWPORT**, **RAGLAND**, and **WHITE CASTLE**, are all, more or less, ruined, but having many parts deserving attention.

The Abbeys of **LLANTHONY** and **TINTERN** are in this county; the ruins of the former are considerable; of the latter, nearly the whole of the walls of the magnificent church remain. As a picturesque object, this abbey is justly celebrated, but justice has not been done to its architectural character, which is of a style forming a transition from Early English to Decorated, so that in beauty of composition and delicacy of execution, it yields to few edifices in the kingdom.

### **Norfolk.**

**NORWICH CATHEDRAL** is so situated that no very good general view of it is to be obtained; the best is that of the west front. The plan is almost wholly Norman, with a circular east end, and some circular chapels attached to it. There has been a Lady Chapel eastward, now destroyed, which was Early English; and some foundations have been discovered, which appear to have been those of a building like Becket's Crown, the eastern termination of Canterbury Cathedral. There are various insertions of later styles, but the nave, central tower, and eastern portion, present a continued line of Norman work of excellent character, and with not much alteration, except in the windows and the roof; the latter is of Perpendicular character, as is the centre of the west front, the door, and the large west window. The east end is a very fine composition; in its aisles are some good Norman groined roofs. Parts of the choir arches have been filled up

and altered with rich Perpendicular work of good character. The tower, both inside and out, presents one of the best specimens of Norman ornament extant. The spire is good, of Decorated or early Perpendicular character. The cloisters are large and fine, and comprise a curious series of work, from early Decorated to middle Perpendicular; and the gradation is easily observed in the character of the tracery, though something of the same general forms are preserved; there is a very fine door, and some lavatories of very good work, in these cloisters. The chapter-house has been destroyed. There are various portions of screen-work and monuments in the cathedral deserving attention, and the font is a very fine one. The Norman of the nave is very bold, and the triforium arches very large; the choir exhibits another specimen of Perpendicular addition to a Norman edifice, differing from those at Gloucester and Winchester.

The precincts of the cathedral present several ancient buildings of considerable interest. The BISHOP'S PALACE has some remains of the ancient hall, and an ENTRANCE GATE, both valuable specimens. Near the west end of the cathedral is a FREE-SCHOOL, containing some good work; and not far from thence are the two ancient Gates; one called ST. ETHELBERT'S GATE, is of Decorated character, and the other called the ERPINGHAM Gate, of late Perpendicular, both valuable in their respective styles.

The churches in the city of Norwich are very numerous, and some of them very valuable. The most conspicuous is ST. PETER MANCROFT, a large and fine Perpendicular church, with a lofty tower; the plan is a nave, aisles, and two transept chapels, of the same height as the aisles; there is no specific distinction of chancel on the outside. The windows are large and fine, and the interior is remarkably light and elegant, with fine niches between the arches of the nave. The battlements of the tower are modern and patched, as are some other parts, but when complete, this must have been a peculiarly fine one; the band, under the windows of the aisles, is enriched with paneling and shields.

ST. MICHAEL COSLANY.—This church may be noticed as a very fine specimen of Norfolk building in flint and stone; it prevails in a great number of the churches, and at a short distance the effect is good.

The tracery mouldings, some real, some apparent, and the ornaments, small battlements, tudor flowers, and other embellishments, are cut in stone; and the interstices, representing the sunken parts, filled up with flint. In this church, a portion of the chancel is built in this way, and the work being well executed and very minute, its effect is very curious; this portion of the church is Perpendicular, and the design very good; there are older portions, some of them Early English, and the church deserves attention for its character, exclusive of the flint and stone-work. It may be well to state, that in some churches this mixture is found of Decorated character, with the elegant forms of that style beautifully made out, and it is possible there may be some of it of a still earlier date.



The churches of ST. BENNET, ST. ETHELRED, and ST. JULIAN, have round towers ; the two latter have Norman portions still remaining ; but these towers have been so disturbed, as to their original openings, that it is not possible to assign a date with certainty ; from those openings which are most perfect, it seems at least possible that some of these towers were erected as late as the year 1200 ; some of them may, however, be of much greater antiquity. They have usually been considered as very early Norman, but their date deserves investigation, as they are not uncommon in this county, and yet very few are to be found in other counties.

The Churches of ALL SAINTS, ST. AUGUSTINE, ST. CLEMENT, ST. GEORGE TOMBLAND, ST. JOHN TIMBERHILL, ST. MARGARET, ST. MARTIN-AT-OAK, ST. MARTIN-AT-PALACE, ST. MICHAEL-AT-THORNE, ST. PETER HUNGATE, ST. PETER PERMOUNTERGATE, ST. PETER SOUTHGATE, ST. SIMON AND JUDE, and ST. SWITHIN, have all portions of good ancient work amidst much mutilation and addition ; the Perpendicular style predominates, but with earlier portions, and almost every church has some portion flint and stone.

ST. GREGORY'S CHURCH has a passage under the chancel, and that of ST. JOHN MADDERMARKE a passage under the steeple ; both these churches have some Perpendicular portions, and some flint and stone.

The Churches of ST. ANDREW, ST. GEORGE COLEGATE, ST. GILES, ST. JOHN SEPULCHRE, ST. LAWRENCE, ST. MICHAEL-AT-PLEA, ST. SAVIOR, and ST. STEPHEN, are all handsome Perpendicular churches, and have nearly all good steeples, some of which are lofty and elegant flint and stone towers : they all contain portions well deserving examination.

There are in this city various buildings, remnants of ecclesiastical edifices, that contain valuable portions ; of these may be noticed ST. HELENS, now an almshouse ; ST. ANDREW'S HALL, belonging to the corporation ; the DUTCH CHURCH, and the BRIDEWELL, which last is the best piece of plain flint work in the city, perhaps in England ; indeed, it is difficult to comprehend the smoothness of the face and the delicacy of the jointing, without seeing the building. There are good stone windows in the front, which appears to have been part of a monastic edifice.

The CASTLE is so conspicuous and so fine an ornament that it cannot fail to be noticed immediately on approaching the city. The building is the shell of the Norman keep, and within and about it are the prisons and courts of the county. The exterior is a fine specimen of the style, and much enriched by arches in several stories : on one side is an entrance-gate, called Bigod's tower.

The town of LYNN contains so many objects of interest, that it may be advisable to notice them together.

ST. MARGARET'S CHURCH is a large and curious building, with parts of several styles, and having an east end of very singular and



beautiful composition ; it is in two stages, the lower has a rich band above the base, and three fine niches ; the second stage has a circular window, and two octagonal turrets form the flanking buttresses. The chancel is Early English, and there are two western towers.

ST. NICHOLAS'S CHAPEL is a large building, with some very excellent portions : the character is a singular mixture of Decorated and Perpendicular composition and detail ; part of the tower is earlier. The south porch and west end are very rich, and the wood doors, though mutilated, have been very good ones ; the wood roof of the church is a fine one.

ST. EDMUND'S CHURCH is small, compared to the others, but has some good Perpendicular portions, and some of earlier date.

THE REDMOUNT CHAPEL, though sadly dilapidated, is a very beautiful and singular edifice : it is very small, but presents a miniature cross chapel, of excellent Perpendicular composition and execution.

THE portion of the GREY FRIARS' CHURCH remaining, has a singular lantern, with two stages of windows rising from gables on open arches ; it is of Perpendicular character, lofty and very light ; but it has a staircase turret on one side, which interferes with its symmetry in one direction.

BINHAM CHURCH, part of the ancient priory, has a fine west end of Early English ; the interior is Norman. The font is a handsome one, of Perpendicular character.

CLAY CHURCH is a large and curious edifice ; the clerestory windows are singular, being alternately of the usual shape and circular. The south aisle is of very rich Perpendicular, with a fine porch, and to the eastward, a chapel partly ruined, in which has been a fine Decorated window. The battlements and parapets of this church are very fine and remarkably rich, and the windows of very good composition.

LITTLE SNORING CHURCH has a door-way, exhibiting, in a curious manner, the mixture of Norman and Early English character ; it has shafts with Early English capitals, and the square Norman abacus. The head of the door is a round arch, and its immediate surrounding moulding is a hollow, (a common feature in much later times,) then follows a sharp pointed arch, with a very bold zigzag, and above all a moulding in a horse-shoe shape, consisting of a small round, and a hollow filled with flowers. On the whole this is one of the most singular doors extant.

THE Church of NORTH WALSHAM is a magnificent edifice, the tower of which is in ruins ; but there is a fine south porch of flint and stone, and a font with a very rich wooden cover of tabernacle work. The whole building, which has no clerestory, is perpendicular, but very early in the style.

WORSTEAD is a very fine church, the tower of Decorated and most of the church and chancel of Perpendicular character, with considerable flint and stone ornament. The arrangement and composition of

this tower are very fine. The font is one of peculiar richness, the sides being panelled with great delicacy, its pedestal having niches and buttresses, and the risers of the steps panelled; it has also a wood cover of tabernacle work, as rich as that at Walsham. There is some good wood screen-work in this church.

WALSINGHAM CHURCH contains various portions of good work, but its font is the most attractive; this is one of the richest in England, if indeed, it be any where exceeded; its character is Perpendicular, and very good: like Worsted, the steps are ornamented.

YARMOUTH CHURCH is a large and handsome edifice, with a tower and small spire. The west end has four fine turrets, with large plain pinnacles. There is a handsome south porch and transepts, the tower being at the intersection of the cross; the north and south aisles of the nave are very wide. Some part of the building is Early English, and others, particularly windows, of the two succeeding styles; some of these windows are large and good.

The Norman churches are—Castle Rising, Chedgrave, Framlingham Earl, Gillingham, Hadiscoe, Hillington, Keninghall, South Lopham, and Thwaite.

The Early English portions are some very good in the Mixed Churches, and the church of West Walton, which has a very fine bell tower detached from the church.

The churches of Attleborough, Gresham, Hingham, and Houghton-le-Dale, are Decorated.

The following churches are mostly Perpendicular, and amongst them are some of the finest specimens in the Kingdom—Burnham Thorpe, Cawston, Catfield, Cromer, Deepham, Ingham, Loddon, Outwell, Redenhall, Sale, Swaffham, Terrington St. Clement, Walpole St. Andrew, Walpole St. Peter, Wicklewood, and Wiggshall St. Mary.

The list of Mixed Churches is more extensive, and comprises—Ashill, Barford, Belaugh, Blickling, Burnham Deepdale, Colney, Cringleford, Denver, Drayton, East Dereham, Earlham, Easton, East Winch, Elsing, Fincham, Fordham, Heveningham, Heydon, Hilgay, Horsham St. Faith, Ingworth, Kimberley, Ludham, Middleton, Narborough, North Runton, Terrington St. John, Tylney All Saints, Tylney St. Lawrence, Thetford St. Cuthbert, St. Mary, and St. Peter, Sharnbourn, Snettisham, Snitterton, Soham Toney, Southeray, South Pickenham, Stockton, Swanton Abbot, Walsoken, Wells, West Bilney, West Lynn, Wigenhall St. Germain, and St. Mary Magdalen, Wotton, Wrampingham, and Wymondham.

There are at Yarmouth two ancient GATES.

Of the remains of monastic edifices, the ruins of the PRIORY at WALSINGHAM are very fine; the east end of the Priory church is standing, and though much dilapidated, sufficient remains to show the excellence of the design.

Of CASTLE ACRE PRIORY, the remains are considerable; the west

front of the church is a remarkably fine specimen of Norman enrichment, and there are some curious remains of the domestic apartments of the Priory, of later date.

The ABBEYS of ST. BENNET, THETFORD, LANGLEY, WEST ACRE, and NORTH CREAK and BEESTON PRIORY, are all in ruins, but contain some beautiful portions, principally Early English, with others of later date.

The Castles of CASTOR, CASTLE ACRE, and CASTLE RISING, though in ruins, deserve examination.

Of ancient domestic buildings, may be enumerated the old Hall at ARMINGHALL, which has a very rich and curious porch; BLICKLING, EMNETH HALL, FINCHAM HALL, HUNSTANTON HALL, WOLVERTON HOUSE EAST BASHAM, the remains of BISHOP HALL'S PALACE, at HEIGHAM, and MIDDLETON TOWER; there is also a small building standing in an unfrequented spot, which has been said to be an original domestic building, called WINWALL HOUSE; it has been figured in Britton's Chronological Antiquities, and has Norman buttresses, and some portions of ornament of that style.

It may be proper to remark, that in some of the ancient buildings at Lynn and other parts of this county, bricks are used in buildings evidently of earlier date than that commonly assigned to the extensive use of that material in large edifices.

## Northamptonshire.

PETERBOROUGH CATHEDRAL.—The approach to this Cathedral has a very monastic appearance. Passing under a Norman gate, with later additions, a court is entered, the right side of which is a line of the domestic buildings of the abbey, still retaining much of their original appearance; at the end of the court is the noble front of the cathedral, consisting of three fine Early English arches; but their beauty is much diminished by the small chapel or porch, which in another place, would have been very beautiful. The general arrangement of this Cathedral is Norman, but nearly all the windows have had tracery inserted, and in some parts, the windows enlarged. The east end is circular, and the aisles are made out square by a Perpendicular addition, which has some excellent fan tracery groining. This work is plain in its exterior appearance, and the buttresses have sitting statues instead of pinnacles. The choir has a wooden groined roof, of very inferior workmanship and appearance. The central tower is low, and forms a lantern. The screen was a barbarous piece of painted woodwork, but a new one in stone has been erected, and the fittings of the choir renewed by Blore; and the interior of the Cathedral has thus been very much improved. In one of the chapels is a portion of wood screenwork of Early English date. A very small part of the back arches (apparently a lavatory) of the cloisters, is still to be seen, and is so good

as to make the destruction of the cloisters much to be regretted. The remains of the monastic buildings in the court in front of this cathedral deserve very minute attention ; though their style is much varied, and there are various insertions, yet they present, on the whole, a valuable specimen of that bold and varied outline, both of plan and elevation, which has been so often attempted to be imitated in modern times with very little success. The nave of this cathedral is a very good specimen of that description of Norman work which has its piers composed of shafts ; the proportions are good, and the general appearance fine, without that overwhelming heaviness which appears in those edifices where the great circular piers are used.

The views of this Cathedral are confined and not very good, except that of the magnificent Early English west front, which is seen to very good effect. In the front court, leading to the north side of the cathedral, is a late Perpendicular gate, remarkably rich in ornament. On the south of the south transept are some fine Early English remains, which may have been the refectory, or more probably the infirmary chapel of the ancient monastery.

Although this county does not present so great a number of large churches as Lincolnshire, or perhaps, in proportion, so much of the Decorated style in its purity, yet it will be found to offer to the student frequent opportunities of examining the transitions of the styles, and their progress from one to the other ; it contains also several churches of that style of building, noticed in the body of this work in the remarks on Saxon buildings, and of which the old church at BARTON, in Lincolnshire, is a curious example.

The first of these to be mentioned, is BRIKWORTH CHURCH, which had not, to the knowledge of the author, been noticed, till visited by him at the close of the year 1823, in company with his friend, G. Baker, the historian of this county ; which visit led to a subsequent more minute examination of the building, and a search for traces of the parts which have been destroyed.

The construction of this church is particularly curious ; the walls being mostly built with rough red stone rag, in pieces not much larger than common brick, and all the arches turned and most of them covered with courses of bricks, or tiles, as they may be called, precisely similar in quality and size to those found in Roman works discovered in this county ; and over the balusters of the window, looking from the tower into the nave, these bricks are used as imposts. The great arch, between the nave and chancel, has at an early period, been partly taken down and filled up with a good pointed arch ; but this was not so completely done as to destroy the remains of the spring of the original arch, which, on stripping the plaster, was found to have the same tile impost, and tile arch, and course of covering tiles as are found in the other arches. At what date the church remained in its original state, the author does not presume to determine, but from the nature of the alterations now extant, it must have



been very early ; and he now proceeds to state these as they appear. The north door of the tower is stopt up, and against the west side of the tower is erected a circular staircase, built of the rag stone, in a very rough state ; the stairs are partly remaining, and the under side of them have been formed upon rough plastered centering, in the mode usually adopted by the Normans. To afford access to this staircase, the original west door of the tower has been partially stopt, and the aperture is a small circular headed door. There is no other access to these stairs, and they lead to the two stories of the tower, reaching rather higher than the present remains of the original steeple, upon which is now a belfry and lofty spire, of a style which may be considered of from 1300 to 1330. Proceeding eastward, we find the original aisles destroyed, and the easternmost arch, on the south side, remaining to its original use, but now leading into a south aisle, nearly of the date of the belfry ; and to give access to the eastern part of this aisle, the wall of the original chancel, on the south side, has been opened, and two arches inserted, which are dissimilar in their shape, range, and mouldings. In the arch next to the tower, on the south side, is also inserted a door, and of such a character as to fix its date to about the year 1150 ; it is covered by a porch, of a date somewhat later. We now come to the present chancel, which is an addition eastward of the original one. The east end had originally one large window, and two small ones ; the lower part of the large one has been open to the ground, widened, and the upper part supported by a wood lintel resting on two wooden uprights, against which are some remains of a Perpendicular wooden screen. Eastward, the present chancel consists of portions of each of the four styles ; on the north side, joining the old chancel, are parts of two Norman divisions, with small flat buttresses, and such a direction as to make it probable that this Norman chancel was multangular eastward. In these two divisions are inserted two windows ; one a Decorated two-light window, forming a north low side-window ; the other a Perpendicular two-light, which is so inserted as to preserve above it the Norman arch of the window originally lighting that division. The rest of the chancel, below the string, is Early English, and has Perpendicular windows above it ; on the south side is a Perpendicular door, and a low side window of the same date. The nave is now lighted by six windows inserted in the old walls, all of different sizes, and with the exception of two, which are alike, of different dates. A vestry has been formed in the nave, opposite the porch, and a wall built across the nave at that part, forming a screen ; the vestry is lighted by a small window, differing from any of the others. This church has been thus particularly described, on account of the extraordinary preservation of so much of the original structure, amidst alterations which appear to have been carried on, from the time of the Normans to the Reformation, about every fifty years ; for so diversified are the different additions and insertions as to character ; it is also curious for the



discovery of a relic in a small shrine, which appears of the age of the south aisle, and was inserted in the south wall, near a window; interfering with a seat, it was taken out of the wall, and behind it found a cavity, containing a small wooden box, in which was a small bone, which, with the shrine, is carefully preserved.

**BRIGSTOCK CHURCH** is another curious specimen, but here the early work forms only a very small portion, though surrounded by ancient remains, of such a character as to confirm, as much as their antiquity can do, the earlier date of this portion. The tower is of very rough masonry, plastered, and has a roughly built round staircase on the west side, as at Brixworth; the tower opens into the north aisle by a semicircular headed small plain door, with a small window over it.

**EARL'S BARTON.**—This tower, which is apparently of the same character as that of Barton-on-the-Humber, but more ornamented, and with rather more finish of workmanship; it is, however, still rude compared with most Norman work, and its west door has a curious approximation to Roman work, in an impost with flutes, and a rude moulding over it, similar to a Roman architrave. The baluster is used to the windows; the number of stone ribs is greater than at Barton-on-the-Humber, and the upper stories of the tower diminished in size, a few inches each way less than the story below. The church of Earl's Barton is highly interesting, exclusive of its curious tower. The chancel, below the window, the south door of the church, and some other portions are Norman, good, and much enriched; other portions, both of church and chancel, are Early English, and the north door, and some of the windows are Decorated; while some inserted windows, and the clerestory are Perpendicular. There are two Early English water-drains, and three Norman stalls. There have been low side windows to the chancel, but they are now stopt. Several of the Decorated windows have ogee heads, a form very common in this county. The arch from the tower into the nave is evidently an insertion of later date than the rest of the tower; it is partly Norman to the spring of the arch, and Early English above.

**BARNACK CHURCH** is another tower, the lower part of which has the projecting stone ribs noticed above, and the arch into the nave resembles that at Brigstock, but is much more ornamented with an arrangement in the impost unlike any Norman work, but much like a rude attempt to imitate Roman mouldings. This arch was stopt at an early date, the tower being lined within by an Early English staircase in one corner, and a fine groined roof of that date. In the stopping of the arch into the nave, is a good Early English door, and upon the two stages of the ancient tower is a belfry and short spire, about the same date; thus is this tower also preserved by its upper part of much later, but still ancient date. This church, independent of its tower, is very curious; some of the piers are Norman, others Early English. The chancel is Decorated, and a south chapel

rich Perpendicular ; there is a fine Early English south door and porch. The east window is a singular one, having crocketed canopies over the heads of the lights, similar to the east window of Merton College, Oxford, though here the tracery of the head of the window is not so rich. There are other Decorated windows, with curious tracery, and in the church and chancel several monuments well deserving attention, as also some beautiful niches on the walls, and a water-drain. The font is a very curious one, clearly Early English ; the composition and execution both excellent.

These Churches of Brixworth, Barton-on-the-Humber, Earl's Barton, Brigstock, and Barnack, have been described as briefly as possible, from a desire that they should be visited and minutely examined by those who feel any interest in the question of the existence of real Saxon edifices ; they must be seen to be properly appreciated, for to do justice to them in words would require a volume on each.

**FINEDON CHURCH** is a large and handsome edifice ; it is nearly all of Decorated date, and remarkably well executed. The plan has a nave, aisles, transepts, a large chancel and south porch, with a fine tower and spire at the west end ; the windows are many of them very plain, and some with ogee heads, but all have very good mouldings. The west door is rich, and a fine composition. The tower, battlements and spire, are early Perpendicular, and very good. Between the two piers, west of the transept, is a very rich and beautiful flat arch, pierced in very elegant tracery, and crowned with a battlement ; it appears later than the church, but is remarkably well executed. Arches in this situation are not common, but there is one in a neighbouring church which will be noticed in its proper place. The font at Finedon is curious, being a large cubical mass of stone, with the upper angles sloped off, so as to bring the plan of the upper face octagon ; it is perfectly plain. The benches of this church appear nearly coeval with the fabric, or at any rate not many years later.

**ISLIP** is a small but beautiful church, with a crocketed spire ; it is wholly of one character, which is late, but very good Perpendicular, the design elegant, and the execution good ; it might be copied as a modern church, without omission or addition, except a vestry, which appears once to have existed north of the chancel.

**KETTERING** is a large and handsome Perpendicular Church, with a very fine tower, and rich crocketed spire ; the west door, and a four-light window over it, are fine examples of this style.

**HIGHAM FERRERS** is a large and curious Church ; it has two naves of equal height, with small clerestory windows to each of the outer sides, and a north and south aisle, thus presenting to the interior three rows of piers and arches, and four spaces ; some of the piers are Early English, some later, and part of the tower is of that character, but most of the church is later, with very good Decorated windows, and some Perpendicular ones. The tower and spire, which latter is

crocketed, are the latest portions. At the west end is a flat porch much enriched with sculpture, and having very excellent mouldings. The east ends of the centre portions of the church have very fine windows; over one of which is a very fine niche, in good preservation. There are some ancient monuments in the church, and some of the brasses have been very fine, but are much mutilated; there is some good wood screen and stall work; the font is plain, of Early English character; there is a little stained glass, and some ancient tiles in the chancel. There is considerable appearance of mutilation of parts, and the earth is much heaped against the walls of the church; but the edifice has many curious portions, and deserves minute attention.

LOWICK CHURCH is a handsome Perpendicular edifice, with a steeple of remarkable beauty; it is a fine tower of four stages, with good buttresses, and four good pinnacles, and above a large octagonal lantern, connected with the pedestals of the pinnacles by flying buttresses;—the whole of this steeple is of good design, and excellent execution: it is rich, but not overloaded with ornament. The church is good Perpendicular, with two stalls at the east end of the north chapel, and also two stalls and a water-drain, at the east end of the chancel, which appear older than the rest of the church. The font seems of Early English character, it is large and plain; there is some old pewing and benches, and the windows of the north aisle have portions of fine ancient stained glass, in good condition. In an arch, between the chancel and north chapel, is an alabaster monument of a knight and his lady, which is much mutilated, but when perfect must have been one of the finest of its kind; there seems every reason to suppose it had a rich canopy over it, and the finish of those portions of minute ornament which still remain is so exquisite, that its very superior character may be easily imagined. The knight has his right gauntlet in his left hand, and takes a hand of his lady with his right. The details of the armour and drapery of these figures, and also of the canopies over their heads, where not mutilated, are as sharp and perfect as when first executed. In a chapel, on the south side of the church, is another alabaster tomb, having an effigy of a later date, finished with nearly equal care, but the design not so good; there is also another tomb with a brass. This church deserves very careful examination.

ST. GILES'S CHURCH, NORTHAMPTON, is a large cross church, with portions of various styles; part of the chancel is very good Early English, and the east window Decorated. There are several Perpendicular windows, and the whole church has the styles much mixed, the west door being a very large and fine Norman one. The font is octagonal, with rich panelling; there is a late Perpendicular monument of alabaster, in a south chapel.

ST. PETER'S, NORTHAMPTON, is a remarkably fine and curious specimen of enriched Norman; the capitals of the piers are elaborately adorned, and having been carefully cleaned, exhibit one of the best spe-

cimens of Norman in the kingdom. The tower has some singular buttresses, but they appear to have been added when the belfry story was built; the tower has some curious Norman ornament on the outside, and opens into the nave by a very rich arch. The font is a fine one, of early Perpendicular character. This church appears to have had much repair during the Early English period, and there is an arch of that date in the south aisle. There is a small arched crypt continued east of the present chancel, which has the appearance of having been shortened during the early repair. This is a very curious church, and deserves very attentive examination.

ST. SEPULCHRE'S, NORTHAMPTON, is one of the few round churches; it has eight circular piers, with Norman capitals, and plain pointed arches; there is a good Perpendicular tower and spire at the west end, and a chancel with a north and south aisle eastward. There have been insertions of various dates, so that the present building is much mixed, and some parts of each of the three last styles may be found in the eastern addition, which has also received modern alterations.

PITSFORD is a curious Church. The south door Norman, and a very fine example. The tower is below of early Decorated character: the upper part later; most of the windows and some other parts of the church have had modern alterations. The porch is Perpendicular, and has a handsome niche over the entrance. There is a low monumental arch and a water-drain in the chancel. The font is a very curious one, Perpendicular and octagon, with good panelling; it has a sort of additional projection, or bracket, on one of its sides, much like a miniature oriel, and of which it is not easy to conjecture the use, unless it might be for fixing the hinges of a wooden cover, or the staples of some fastening for the cover. This conjecture is strengthened by four small holes, in which some metal seems, at one time, to have been inserted. This projection may not be a solitary instance, but no other has yet come to the author's knowledge.

POLBROOK is a very curious Church; it has a very elegant Early English tower and spire, which is situated at the west end of the south aisle. Some of the piers and arches are Norman, of an unusually tall proportion. The chancel, north transept, and the north and south doors and porches are Early English, of different periods in the style, but all very good. The north transept has two sides enriched by a fine range of stone stalls with beautiful mouldings, and the interior of the east window (which consists of three lancets) is remarkably fine. On each side of the chancel is a low side window, which here seems clearly to have been built with the church, and has a plain bar across at about one-third of its height, which appears to be also original. The font has a plain cylindrical base, and an octagon top, with Early English trefoil panelling. In the chancel is a water-drain of singular character, but with very excellent details, and the mouldings enriched with the toothed ornament. The whole of this church deserves very attentive examination.



RAUNDS is a large and handsome Church, with a remarkably fine and lofty tower and spire. This steeple is of Early English character, and is one of the best specimens of composition of that style in the county; it has a shallow porch, like those at Higham Ferrers and Oundle, and every stage above has shafts and ornamental arches and circles, of which the details are very good. In the interior of the tower is a screen, with handsome arches, which appears to have been intended to be seen from the entrance below, but from a later groining now formed over the lower stage, is only visible from above. The church has some Early English piers and arches, some Decorated windows, and some Perpendicular ones; the north and south doors are Early English. The chancel arch has been very curiously inserted between two buttresses, or square piers, of which that on the south side is in the middle of an arch; there is a late altar tomb with panelling, two water-drains, and one stone stall. The font is a curious circular one, and has a moulded pedestal, but its upper part is plain, except four projecting figures, of which three are defaced, but the fourth has a ram's head; it is possible the others may have had other beasts, or human heads. In the church-yard is the base of a handsome cross.

RUSHDEN is a large and handsome Church, with a fine Perpendicular tower and crocketed spire, and a shallow porch on the west side; the piers and arches, and the transepts, are of Decorated date, as is a part of the chancel. The north door is Early English, and has over it a very rich Perpendicular porch, with fine groining. Across the nave, between the piers of the transepts, there is a very rich pierced arch, as at Finedon. Both these arches are nearly of the same shape and mouldings, and have a similarity which would lead to the supposition of their being erected by the same person; but although thus similar in design, the tracery of each is beautifully varied. The font is octagon, and appears Early English, with a pedestal of later date. In the chancel are three Early English stalls, and a water-drain, and the church has some remains of screen-work and ancient stained glass.

ST. MARTIN'S CHURCH, STAMFORD BARON, is in this county, though part of the town of Stamford; it is the burying-place of many of the Cecils. This church is a fine specimen of late Perpendicular, with good details; the piers and arches are very light and lofty, and there is a good south porch: there are several windows which have good stained glass. About the tower there is a trace of earlier work, but it is obscure.

WARMINGTON CHURCH is one of the most valuable Churches in this county; its general character is Early English, with some later additions and insertions; it has a tower and spire, nave and aisles, north and south porches, and a chancel. The tower and spire are remarkably good, both in design and execution, and much enriched with the toothed ornament and small balls; the west door is a



remarkably fine specimen of the style ; it has a trefoiled head, shafts, with very good capitals, and the whole of the mouldings very delicate. The piers of the nave are part round, and part octagon, with capitals and mouldings, having a slight mixture of Norman ; the arches are pointed with good architraves ; the arch into the chancel is a very fine one, and springs from corbels of peculiar elegance. The clerestory is Early Decorated, and the nave is groined with wood, the groins springing from rich Early English capitals ; this wood groining is of Decorated character, and has very well carved wooden bosses. The north and south doors and porches are very fine, particularly the south porch, which has handsome arches on each side, and both are groined. The windows of the south aisle are Early English, of beautiful design, with remarkably elegant mouldings ; in the church, the stairs to the rood-loft are perfect, but they are evidently a Perpendicular addition. There are some portions of screen-work, some niches, and some elegant corbels ; there is on the north side of the chancel an altar tomb, perfectly plain, and much larger than common. This church deserves very careful study ; with the omission of a few Perpendicular insertions, it might be wholly copied as a modern church with advantage. As a specimen of enriched Early English, it is not very often excelled ; the font is modern.

WHISTON CHURCH is a beautiful edifice, and might be executed as a modern church without alteration ; the style is late Perpendicular, but the details are remarkably good. It has a lofty and elegant tower, nave, and aisles, and small chancel, but no clerestory ; the grouping of the tower, buttresses, and pinnacles, is remarkably fine, and the tracery of all the windows good. The south door is enriched, and has a shallow porch ; the north door is plainer, but has good mouldings ; the piers of the nave are lofty, the arches four-centered, with rich panelled spandrills to the nave. The font, of the date of the church, is elegant, and of good composition, octagon, with panelled sides ; many of the old wood benches remain.

The Norman Churches are some of them very nearly Early English, they are—Burton Seagrave, Caister, Hinton, Moulton, Peakirk, Stowe, Twywell, Upton.

The Early English list comprises the following—Brackley St. Peter, Dallington, Dean, Denford, Duston, Great Addington, Gretworth, Guilsborough, Hardingstone, Ringstead, Rothwell, Spratton, Strixton, and Tansor.

The Decorated Churches are—Braughton, Crick, East Haddon, Everdon, Flore, Great Addington, Kislingbury, Little Addington, Longthorpe, and West Haddon.

The following have large portions of Perpendicular—Aldwinkle All Saint's, Ashby Ledgers, Easton, Eydon, Fotheringay, Glington, Kettering, King's Sutton, Middleton Cheney, Tichmarsh, Welton and Wilby.

The list of Churches containing portions of several styles is large,

comprising—Abington, Achurch, Aldwinkle St. Peter, Aston. Aynho, Badby, Bainton, Barby, Barnwell All Saint's, and St. Andrew's, Bodington, Brackley St. James, Braunston, Brockhole, Bugbrook, Bulwich, Byfield, Canons Ashby, Castle Ashby, Chacombe, Charwelton, Chelveston, Church Brampton, Cogenhoe, Cotterstock, Crauford St. John, Croughton, Culworth, Dodford, Edgecote, Evenley, Farthingho, Farthingstone, Fawsley, Gayton, Glenton, Great Billing, Great Brington, Harleston, Harpole, Hellidon, Helmdon, Helpstone, Holdenby, Irchester, Irtlingborough, Kilsby, Kingsthorpe, Laxton, Litchborough, Little Billing, Low Heyford, Marston St. Lawrence, Maxey, Newbottle, Newnham, Newton, Norborough, Northborough, Norton, Oundle, Pilton, Preston Capes, Radstone, Ravensworth, Scaldwell, Siresham, Stanwick, Staverton, Sudborough, Sulgrave, Thenford, Thornhaugh, Thorpe Mandeville, Thrapstone, Wandsford, Wappenham, Wardon, Warkworth, Weedon Beck, Weckley, Wellingborough, Weston Favel, Wittering, Whilton, Whitfield, Wold, Woodford, and Woolaston.

Of castellated edifices, the ruins of the Castle at **NORTHAMPTON**, are now mere earthen mounds; but the Castle at **BARNWELL**, has some of its ancient walls and works remaining in a state almost as fresh and perfect as when first built, particularly the entrance gate, and some vaulted rooms on each side of it. This remain deserves attentive examination.

Of manorial houses may be noticed those at **FOTHERINGHAY** and **HIGHAM FERRERS**, and also the manor-house at **NORTHBOROUGH**, one of the most valuable domestic remains in the kingdom; it is principally of Decorated date, and some of its portions and details are of remarkable beauty. The house is used as a farm-house, and requires considerable examination to find out the elegant doors and other small parts.

**ST. JOHN'S HOSPITAL**, and the adjoining Hospital of **ST. THOMAS**, at **NORTHAMPTON**, have some portions of very elegant work of the three later styles, and all deserving careful examination.

The **BEADHOUSE**, at **Higham Ferrers**, has had some portions of very good Perpendicular character, but they are in a very mutilated state.

The last architectural features to be noticed in this county, are the crosses; of these, one at **HELPSTONE**, an octagon, with panelling and buttresses, with pinnacles, has seldom been noticed, but is an elegant composition. The two crosses of Edward I. at **NORTHAMPTON** and **GEDDINGTON**, have been often described, and deserve the most attentive study; the latter is plain compared with the former, but its design is very good. The cross at **Northampton** is a composition of peculiar elegance and beauty, and though considerably mutilated, has enough of its excellent detail remaining to show what it must have been when perfect.

## Northumberland.

The Church of **ST. NICHOLAS**, at **NEWCASTLE**, is a large and handsome church, mostly of Decorated character, except the steeple, which is of later date. This church is a cross church, but has no tower at the intersection; the choir is inclosed for service; the nave is left unseated, and is of a character rather different from the eastern parts. There are some fine windows left, but some have been inserted, others altered and modernised; the steeple is the most beautiful feature of the building, and is a most excellent composition; it is early Perpendicular, not much enriched, but producing a very fine effect; it is the type, of which there are various imitations; the best known are St. Giles's, Edinburgh, the church at Linlithgow, the college tower at Aberdeen, and its modern imitation by Sir C. Wren, at St. Dunstan's in the East, London; but all these fall far short of the original. The tower is engaged, and opens to the nave and aisles by beautiful arches; the corners are bold buttresses, crowned by octagonal turrets, with pinnacles; from the base of these turrets spring four flying buttresses, on the intersection of which is placed an elegant lantern, crowned with a spire. The flying buttresses are crocketed, and are peculiarly graceful in their forms. This steeple is as fine a composition as any of its date, and the lightness and boldness of the upper part can hardly be exceeded. The church has some singular and curious portions, and the whole edifice deserves attention.

**HEXHAM CHURCH** is a large cross church, apparently the chapel of the monastery; the nave is destroyed, the choir and transepts remain, they are very good Early English, with some Decorated windows and other portions.

**WHITTINGHAM CHURCH** is curious, having a tower and part of the church, with long and short quoins, like Barton-on-the-Humber, but here they do not project from the wall, and the wall is not plastered, but built with very rough masonry. In the Church is a very early Norman arch, and parts of later date.

**NORHAM CHURCH** is the remains of a large and very fine church; some portions are Norman, some Early English, the east end Early Decorated; and within is a fine effigy under a canopy of Decorated character, and not very common arrangement.

The Churches of **CORBRIDGE**, **HALTWHISTLE**, **HEDON-ON-THE-WALL**, **OVINGHAM**, and **STAMFORDHAM**; all have portions of Early English mixed with features of later date.

The Churches of **ST. JOHN'S NEWCASTLE**, **HALLYSTONE** and **MORPETH**, contain portions deserving attention.

The **CASTLE** at **NEWCASTLE** is a Norman keep, with a small but elegant chapel within; some of the details are curious from the mouldings being of a character more advanced than the date of the general features of the building.

At ALNWICK are two ancient GATES ; and though much of the CASTLE is of modern repair, yet some ancient parts remain.

WARKWORTH CASTLE is one of the finest castellated remains we have, and cannot be too carefully studied.

The CASTLES of BOTHAL and NORHAM have parts deserving attention.

BELSAY CASTLE is still standing.

At HEXHAM the remains of the CASTLE, an entrance Gate leading to it, and a portion of a Gateway to the Abbey, with several fragments, deserve attention.

Of monastic remains, TYNEMOUTH PRIORY is a very fine specimen ; the parts now existing belong to the east end and some other portions of the church, and are of remarkably beautiful design. The style is Early English, with considerable enrichment, and though the stone is much perished, it shews great delicacy of execution ; some part of the north aisle of the church appears of earlier date.

The remains of the PRIORY CHURCH of BRINKEBURNE, though in ruins, contain various curious specimens of transition from Norman to Early English

In CORBRIDGE, adjoining the church yard, is an ancient Tower, evidently adapted for the security of the inhabitants and their cattle on the incursions common in the border wars.

The architectural antiquities of this county want to be more closely examined than they have been.

## Nottinghamshire.

The Collegiate Church of SOUTHWELL is a large and magnificent edifice, mostly in good preservation ; it is a cross church, with a low centre tower, and a chapter-house, on the north side. The nave and transepts are Norman, the parts east of the centre Early English, and the Chapter-house early Decorated, all of very excellent composition. There are some Perpendicular insertions, particularly a very large west window ; the surrounding space is sufficient to give every side of the building its full effect.

The nave and transepts are of very bold character, and the details well executed ; the piers are short and round, the arches of the triforium large, and the clerestory windows small, shewing circles on the outside, and arches with shafts within. The aisles are stone groined, and the nave has a wooden flat ceiling. The arches of the center tower are very fine, being bold and simple ; several of the Norman doors are very fine, and the north porch is large, and considerably enriched.

The Early English portions, which consist of the choir, its aisles, and small eastern transepts, form one of the best examples of this style in the kingdom ; the whole is in good preservation, and the



peculiar enrichments of this style, the tooth, and the nail-head ornaments, are freely used. The east end is remarkably simple and elegant, and has two tiers of fine lancet windows.

The chapter-house has no centre pillar, and is a fine specimen of early Decorated work: the tracery of the windows, the stalls under them, and the entrance-door, which is double, with tracery in the arch, are all very good, and there is in them a peculiar flat style of carving; the foliage and enrichments, not very common in England, but rather more so in Scotland. The organ-screen, and some interior stalls, are of later Decorated character, and are peculiarly beautiful; they have been restored in parts, but apparently with great care to copy what was original. The choir is fitted up for service with galleries, which take away the usual character of the aisles; there are a few ancient monuments, but none very rich or curious. The whole of this church deserves the study due to a cathedral, and though it is not so varied in its styles as some edifices, it claims attention for its purity and good preservation.

BINGHAM CHURCH has a curious Early English tower, and a later belfry story and spire. The piers of the church are small, and remarkably curious, having varied foliage, of excellent design, and execution, some late Early English, others very early Decorated. The transepts and chancel are of later date than the nave. There are Early English, Decorated, and Perpendicular windows. The cornice of the tower is curious, and there are the remains of statues, which have served for pinnacles.

HAWTON CHURCH, near Newark, deserves peculiar attention. It has a tower of fine outline, but poor details. This tower, with the clerestory, and some other portions, are late Perpendicular, but the rest of the church is much earlier. The piers and arches are Early English, with nail-head in some of the capitals, and the drip-stone of one arch is filled with the toothed ornament; in each aisle is a water-drain, and a rich niche at the east end of the south aisle. There is a monumental arch in the south aisle, with plain mouldings, this, and the windows of the east end of the aisles, are Decorated. The font is singular, but appears ancient; there is a little wood screen-work, and some plain ancient benches; also a very small quantity of stained glass. The chancel is the most curious and beautiful portion of the building, and from its character and details, appears to have been designed by the same person as the church at Heckington, in Lincolnshire. This chancel is wholly of Decorated date; the south side has two windows; the westernmost is complicated with the south door, in the same way as at Heckington; in this side are three equal stone stalls; and a double water-drain, which are, in general arrangement, similar, and in many of the details exactly like those at Heckington. On the north side, beginning eastward, is the sepulchre, about the same size as that at Heckington, but superior in design, and also in the richness of the different parts; adjoining westward, is a monumental



arch, under which is the effigy of a knight. This arch has very deep and rich mouldings, fine hanging tracery, and an ogee canopy, with peculiarly rich crockets, and a fine finial, which serves as the bracket for a statue ; close to the west of this arch is what was once a door to a small chapel : this is now blocked up, but has shafts, deep mouldings, hanging tracery, and an ogee canopy, of the same character and equal richness to that of the arch, and like that, has a statue on the finial. This series of rich work occupies a space about seventeen feet long and twelve feet high, and connected as it is by the very beautiful east window with the stalls on the north side, presents, in a small space, enrichments not easily paralleled. At Heckington, the church being on a large scale, the stalls, &c. seem ornamental portions ; here the scale of the chancel is small, and these form a complete group. It is only justice to the present polite Incumbent to say, that he is fully aware of the value of these beautiful features of his church, and very desirous, when it can be properly done, of their being cleared of their many coats of whitewash.

This chancel has been thus minutely described to draw the attention of artists to it : for as the church is on no road but from one village to another, (though within a mile of the great north road, and about two from Newark) it is not likely to be visited, unless by those who go on purpose ; and no adequate notice of it seems yet to have appeared.

The church at MANSFIELD deserves minute attention : the tower has its two lower portions early Norman, built of small stones, and the outside plastered ; and this it appears to have been, at least very anciently, if not originally. The belfry story is Decorated, with a good two-light window ; the arches and piers are mostly of good early Decorated character ; there is one Early English window remaining, and a good north door of Decorated character. Some of the windows are Perpendicular, particularly a handsome three-light at the west end of the north aisle, of very good mouldings.

NEWARK CHURCH is one of the largest and most elegant parish churches in the kingdom. It has a lofty west tower and spire, a nave and chancel, with large aisles, transepts, and some chapels on the south side to each, extending to the west face of the tower, the lower part of which is Early English, and the upper part and the spire Decorated ; some parts of the church are Decorated, and part Perpendicular. In the nave is a Norman pier remaining on each side, and a part of the tower is evidently built on a Norman base. The general exterior appearance is Perpendicular, yet on a minute examination it appears as if the piers and arches, both of the nave and chancel, the fine corresponding buttresses on each side of the east window, and various other buttresses, as well as the whole western portion of the south aisle, were erected by the Decorated architects. The Perpendicular work is early, and of excellent character ; the east window is of very large dimensions. Over the east gable of the cross is a fine specimen of a bell niche, one of the most ornamented remaining ; the

style is good Perpendicular. The buttresses of this church, both Decorated and Perpendicular, are very excellent, and there are some good doors, and in the interior some good wood screen-work and stalls, but to the screen-work some modern portions have been added. There are some ancient monuments, a rich monumental chapel between two piers in the chancel; and against the screen, behind the altar, is one of the largest and finest brasses now remaining; some of the windows have ancient stained glass. The belfry story, the spire, and the western part of the south aisle, which comprise the principal Decorated portions, are deserving of attentive study, their composition being very good, and the detail admirable.

ST. MARY'S CHURCH, NOTTINGHAM, is a very large cross church, of Perpendicular character; the west end modern, in a very bad taste; the exterior has many singularities about it, particularly in the arrangement and mouldings of the buttresses. The tower is large and fine, taken two stages above the roof, and crowned with a good battlement and pinnacles. The church has a very large proportion of window, equal if not superior to any church in England; the interior is good Perpendicular, though, like the exterior, with some singularities. The south porch is a very curious one; its front extremely rich, with pannels and hanging tracery, and a very curious stone roof, with pannels. Over the great window, in the north transept, is a canopy with very bold crockets. The south transept has been very fine, and is carefully repaired. Under the windows at the end of the north and south transepts, in the interior, are two monuments of Perpendicular character, of the finest design and the best execution; the foliage peculiarly curious, and vying in elegance with the work of our best cathedrals; these most excellent specimens, which are very little known, are much hidden by pewing. As their design is much varied from each other, they deserve, from the very great diversity of detail, the most careful attention of the student.

The Norman Churches in this county are—Balderton, Hovringham, and Worksop.

Upton St. Peter, and Codrington, are Early English

Averham is Decorated.

Carlton-in-Lindrick, Kelham, Gamston, and Kingston, are Perpendicular.

The churches containing a mixture of the styles are—Bunney, East Retford, Farndon, Stoke Thorpe, North Muskham, Nottingham St. Peter, Ordsall, Rossington, Scrooby, South Muskham, Thorpe, Tuxford, Weston-in-the-Clay, West Retford, and Wollaton.

The front still remaining of NEWSTEAD ABBEY CHURCH, can hardly be spoken of in too high terms; like St. Mary's Abbey, in York, it is of the latest Early English, and in delicacy of execution and elegance of composition, has hardly an equal; it is in excellent preservation, though only a mere wall, and most of its delicate ornaments nearly as fresh as when first carved.

At NEWARK is a handsome CROSS, with some good niches.

NEWARK CASTLE is now in ruins ; it has been a large edifice, of various dates, and still contains portions deserving attention.

NOTTINGHAM CASTLE is now mostly modern ; but the excavations in the sand rock, on which it stands, some of which appear to be of considerable antiquity, are worth examining. Some of these excavations are used as portions of dwelling-houses, particularly in the face of the rock, about a mile below the castle.

The church GATE at WORKSOP is a building deserving examination ; its character Decorated or early Perpendicular.

## Oxfordshire.

The CATHEDRAL of CHRIST CHURCH, which is the chapel of the College and the cathedral of the diocese, claims the first notice. It is a Norman building, of singular character, from the disposition of its arches, which are double, a lower one springing from corbels attached to the piers ; part of the nave has been demolished, and many windows of late date inserted in different parts. The roof of the choir is a curious and beautiful groined roof, with pendants ; on the north side of the choir are some chapels of later character than the rest of the church, and the northernmost one, called the Latin chapel, has some Decorated windows. Part of the cloisters remain ; they are of Perpendicular character, and the chapter-house is a very beautiful and valuable specimen of Early English. The tower is in the centre of the cross, and is a plain English one with a spire.

This Cathedral is so inclosed by the College buildings and by gardens, that no view of the whole can well be obtained. The interior has many portions deserving examination. In the Dean's chapel are two altar-tombs, a Decorated monumental erection, with three canopied arches, and a most magnificent Perpendicular erection, called the Shrine of St. Frideswide ; it consists of three tiers of tabernacle-work, the upper of which has its niches ornamented with very fine canopies. The groining and piers of this chapel have some singularities.

Some of the Churches in Oxford have portions of great beauty ; others are curious on other accounts, though, except St. Mary's, none of them are very attractive, till examined with some attention.

ST. MARY'S CHURCH is one of the principal features of the High-street, and though not benefited by the very incongruous porch with twisted pillars, is, on its southern side, a fine church. The plan is a spacious nave and aisles, and a large chancel, without aisles. The steeple is on the north side. All the building, except the steeple, is Perpendicular, not very early, but very good ; the piers and arches have delicate mouldings, and over each pier is a beautiful niche, from the top of which springs the corbel, carrying the wood arches of the

ceiling ; most of the windows are very good ones, and the whole is a fine specimen of the style. The steeple consists of a very plain tower, from the top of which rises a spire with plain ribs, and one very good large canopied window at the bottom. At each corner, the double buttresses of the tower are finished by rich niches, with canopies and pinnacles, and behind the group thus formed, rises, connected with it, a large pedestal, with pinnacles at the corners, and a large one in the centre. This disposition is not common, and produces altogether far the most satisfactory arrangement of any for the junction of a tower and spire. The whole of the steeple is of Decorated date, and the mouldings of these portions of the spire being filled with the ball flower, so common in that style, the effect produced is very rich ; the niches are filled with statues.

ST. MARY MAGDALEN is a small Church, much of which is of the Decorated style, with some good windows ; the south aisle has the waved line pierced parapet, and buttresses, with canopies and niches, of remarkably beautiful composition. Its font is a fine one

ST. MICHAEL'S CHURCH has an elegant though plain Perpendicular porch, and other ancient features. Its tower long and short quoins, marking its early date.

ST. GILES'S CHURCH has various Early English portions, some good lancet windows, and some portions of later date. Its font is very curious.

HOLYWELL CHURCH has a tower, with some curious portions of Early English composition, with later additions and alterations.

The Churches of ST. ALDATE, ST. EBBS, ST. CLEMENT, and ST. PETER-LE-BAILLY, have all portions deserving attention, amidst various alterations.

ST. PETER'S-IN-THE-EAST is a curious Church ; the original portions Norman, with details peculiarly rich and well executed : it has had many introductions and alterations, particularly some large windows, which, with a large south porch, a parapet, and other additions, mostly of Perpendicular character, have much altered the exterior appearance of the church. There yet remains the south door, one window of the chancel, a portion of groining, and some other parts in the original state, and these show the beauty of the Norman church. Under the chancel is a fine Norman crypt, some of the capitals of which have sculptures of a curious character. The later parts of this church are very good, and the whole deserves attentive study.

Although the public edifices of the University are mostly of Perpendicular character, and some very late, yet many are objects of value to the architectural student.

Most of the exterior of the SCHOOLS is of quite a debased character, but small portions are of superior design. Amongst these, the DIVINITY SCHOOL is to be particularly noticed ; the general composition of this interior is fine, but its peculiar feature is the roof, which consists of bold four-centered arches, the spandrills of which are filled



with tracery, and the spaces between these ribs are groined with two rows of pendants finishing below in small niches, which reach much below the ribs, and thus form three arches across the span. The details of this roof, and the rest of this portion, are very good.

CHRIST CHURCH has most of the College buildings of later date, but the hall is a very beautiful room, and its roof a peculiarly fine specimen of an open wood roof. In different parts of the buildings some small ancient portions may be found deserving examination.

ALL SOULS COLLEGE has a gateway, and some other portions of good Perpendicular, but mixed with later work of a very different character.

The entrance gate of BRAZEN-NOSE COLLEGE is a fine composition, with very good details.

BALIOI COLLEGE has a fine oriel, and some other ancient features.

CORPUS CHRISTI COLLEGE has over the entrance an elegant niche.

EXETER COLLEGE CHAPEL is of Perpendicular character.

MAGDALEN COLLEGE presents a variety of curious features; the whole of one quadrangle is ancient; this contains the hall, chapel, and cloisters, and has a very fine entrance tower. The chapel has had a new ceiling, and other modern alterations, but its west door is a rich and curious specimen; it has a detached stone arch, of peculiar lightness and elegance. Near this door, in an angle, is a plain but elegant stone pulpit. The most imposing feature of this college is its lofty and peculiarly elegant tower, which, for simplicity of design, is hardly anywhere exceeded; it is very plain from the ground to the belfry story; this has on each side two fine windows, and a rich open battlement; the tower is crowned with eight rich pinnacles, and being seen from its base has a very fine effect in the approach to it.

MERTON COLLEGE is also rich in ancient portions; the chapel is one of the finest in Oxford; it consists of three portions of a cross church, the choir and transepts, (there being no nave,) and a tower at the intersection. The choir is of Decorated character, with very good windows; the east window, of seven lights, is a very curious one, with a rich wheel, and crocketed canopies and pinnacles, as part of the tracery; the side windows are also very good ones. The tower and transepts are Perpendicular, the windows are very good, and the tower, which is short and massive, has a very elegant belfry story, with a pierced battlement and eight pinnacles.

There are other portions of the College buildings deserving attention; they are principally Perpendicular.

NEW COLLEGE has the hall, chapel, cloisters, and a bold bell tower, of excellent Perpendicular character, early in the style, and plain as to the exterior, but with excellent details, and the chapel a very rich interior. This chapel has been restored, and a very rich screen and organ-case erected, but the ante-chapel has had very little alteration, and is a remarkably fine composition. The windows of the cloisters are good, and their details rather singular. In this chapel



is preserved the crozier of the founder ; it is in good condition, and affords a beautiful specimen of the mode in which architectural ornament was in that day adapted to utensils and furniture.

Oriel College hall and chapel, with the porch leading to them, afford curious specimens of the singularities of debased Perpendicular ; the parapet of the porch being formed by the letters of an inscription.

St. John's, University, and Wadham Colleges, have all examples of the mixture produced by the introduction of Italian details before the ancient forms were disused.

Oxford Castle, the ruins of Oseney Abbey and Godstow Nunnery, near Oxford, may be noticed, but their remains are very small.

Astall is a small Church, with some good Early English and Decorated portions, and some of later date. Some of the windows have good tracery, and there is an elegant cross on the north porch. In the church-yard is an ancient altar tomb with quartrefoils and shields ; it is not common to meet so good an ancient tomb out of doors.

Burford Church is a large and curious edifice. It has a Norman central tower, and various portions of Norman and Early English work adjacent, but the largest part of the church is Perpendicular, of various dates, and evidently partial rebuilding, a very fine Norman door being preserved at the west end. There are several large Chapels, and a remarkably rich south porch late Perpendicular, with very beautiful fan tracery groining and excellent details. In the interior, the junction of the different portions produces various singularities. There are several ancient monuments of different dates, and varying much in their execution. In the nave is a stone chapel used as a seat, and another of wood, both good compositions. There is an ancient wood pulpit and some other good wood work ; there are also small portions of very good ancient stained glass. The roof of the nave has been remarkably rich wood work, but now much mutilated and altered. The upper part of the Norman tower has inside some fine arches forming a gallery round that stage of the tower. The spire is of Perpendicular date. There is a fine circular font with niches and statues, and lined with lead ; it appears to be of Decorated date. Under part of the church is a crypt, used as a bone house. The plan of this edifice is very irregular, but it has so many singularities and beautiful portions, that it deserves minute examination.

In the town of Burford are many ancient domestic edifices, the doors of which, though plain, are of very good composition, and there are also some fine wood gables, with panelling and hanging tracery.

Dorchester Church is a large and very curious edifice, with portions of various dates mixed with each other. The plan is irregular, the south aisle being very large, and part of it having once had a row of piers not now existing. There are portions of all the styles, and of transitions from one style to another. At the west end of the north aisle is a curious Norman door of singular shape, and in the same aisle, under a window, is another door of Early Deco-

rated date, with various singular mouldings and combinations. Some of the buttresses of the east end have singular mixtures of style, but the principal feature is the chancel windows and some stalls. There are three windows, north, south, and east; the wall and architrave mouldings of which, are clearly of Decorated date, if not earlier, being filled with the ball ornament in the hollows. The north window is of four lights, the mullions crossed by waving lines, on which are leaves, and the whole forming a genealogical tree springing from a figure recumbent under the centre mullion, and having statues up the mullions. The tracery of the head of the window is not very elaborate, but a tree springs above the centre mullion into the compartment in the centre of the head. The east window is divided into two portions of three lights each, by a large plain buttress; but the chancel having been ceiled below the point of the arch, it is not clear how this window originally finished; its present appearance is of two very long windows, more than two-thirds of which, besides the heads, are filled with a description of tracery which must be considered a transition from Decorated to Perpendicular; but this tracery has also small statues, and small crocketed pinnacles intermixed. The south window is of four lights, of decidedly Perpendicular character, and with a transom, on which, at the base of the upper mullions, are statues, and the head is filled with good plain Perpendicular tracery. These windows, if not unique, are very curious, and the stalls under the south window are no less so; there are three stalls rising eastward, and a water-drain which is rather wider than a stall, but the canopy of which ranges with that of the stalls. These canopies are very rich, and are divided by buttresses, on which have been pinnacles now destroyed. Under the canopy of each stall, in the back wall, is a small window, with very beautiful mouldings and remains of fine stained glass; the shape of this window may be called a waved triangle, and these windows on the outside have a series of plain arches over them. The whole of these stalls and windows are clearly of Decorated character, and the chancel altogether presents a most curious piece of composition.

There are some good ancient monuments, and there have been some fine brasses, but they are now gone. There are some other cupboards and drains worth examining, and the font is very curious; its upper part is of lead, with Norman arches and figures: it is set on a Perpendicular stone base, finished with a battlement, the workmanship of which is not very good. There is also a wooden porch which appears to be of Perpendicular date.

This church must be visited and studied to be properly appreciated, as it is hardly possible to describe its singularities.

IFFLEY CHURCH has been so often described, and is now so well figured, that less may be said of it. It has small portions of all the styles, but is principally a Norman church with an Early English addition to the chancel, and a low Norman tower between the nave

and chancel. The two later styles have only inserted windows. The Norman portion is remarkably well executed, and furnishes three very fine door-ways, and a handsome west end. The Early English portion presents a remarkably elegant specimen of the style; this portion and the Norman chancel, are both groined. The font is very large and lined with lead; it has a square top supported on a centre, thick shaft, and four thinner ones round it.

SWINBROOK is a small Church, with a curious small tower, open with an arch to the west, and having a door and window in the west wall of the church under this arch. There are some Norman piers and pointed arches, and some curious windows of later date; the east window is Perpendicular, a good one of five lights. There are some remains of a rood-loft and good wood screens. In this church are many monumental figures lying on shelves, covering one side of the chancel; they seem to be subsequent to the year 1600.

The Church at GREAT TEW has a door of very late Norman, with apparently some later additions, and an Early English porch. The nave has some piers and arches of Decorated character, and there are some good windows of that style. The tower and clerestory are Perpendicular, and there are some inserted windows of that date. There is a good Perpendicular font. The pulpit is ancient, of wood, with good panelling, and some of the bench ends are of elegant design. This church is not a large one, but in composition and execution, it is superior to many churches about it.

WHITEFORD, a small Chapel near Burford, is a curious edifice; it has a small bell niche, and a nave and chancel; the north door and the font are Norman. The nave and chancel are mostly Decorated, the side-windows of one light, and the east window with three lights. Part of the nave, at the west end, is of later date; the pulpit is ancient, with good wood panelling.

WITNEY CHURCH is a large and handsome cross Church, with a tower and lofty spire at the intersection; the nave has aisles and a clerestory; the transepts are large, and the chancel small. The tower and chancel are Early English, and the north transept Decorated, with a fine window of seven lights; the clerestory and some other parts, are Perpendicular. There is a water-drain in the chancel, and two monumental effigies in the north transept.

The Norman Churches not yet noticed are—Barton, Begbrooke, Cassington, Great Barford, and Hanborough.

Early English Churches are—Charlbury, Clifton, and Tuckley.

Ducklington and Kidlington Churches are Decorated.

Perpendicular Churches are—Chatlington, and Ewelme.

The Mixed Churches are more numerous—Adderbury, Bensington, Bloxham, Brightwell, Broughton, Chalgrove, Chipping Norton, Cogges, Coombe, Deddington, Ensham, Enstone, Great Tew, Henley, Horsepath, Mongewell, North Leigh, Rotherfield Grays, Sesincote, Shiplate, Shipton-on-Cherwell, South Newington, Stanton Harcourt, and Yarnton.

Of domestic edifices, the ancient Kitchen at STANTON HARCOURT, HOLTON HOUSE, and ASTALL MANOR HOUSE, may be mentioned; also BROUGHTON CASTLE.

### Rutlandshire.

GREAT CASTERTON is a small church, principally of Early English character, with a small tower of much later date; there are some portions of Early Decorated character. The whole of the early details are very good, and there is a handsome south porch, the shafts of which have very good capitals. The clerestory windows have been small quaterfoils, but most of them are mutilated. There are several curious ancient monuments, particularly one built into the outside of the wall of the south aisle.

LITTLE CASTERTON is a small Church, and its composition, though good, has nothing very remarkable; yet the church deserves very attentive examination, as the present worthy incumbent has had every stone portion scraped and cleaned from the numerous coats of white-wash once filling up the details, and has carefully restored the ancient water-drain, and other small embellishments of the church; so that, added to its state of good repair, it is a model of neatness, and an excellent example of the very great improvement of a church under such treatment. The church has a gable for two bells at the west end, a nave, aisles and chancel. The piers and arches are late Norman, with capitals, which have some forms nearly approaching to Roman in the sculpture. There are some windows Early English, and the east window Early Decorated; those of the clerestory are Perpendicular.—There is a good Decorated water-drain in the chancel, and a curious tomb in the south wall; it is an arch with fine deep mouldings, springing from short shafts, and has two monumental slabs, one on the ground, and one about two feet above it, on both of which are flowered crosses.

EMPINGHAM is a handsome Church, with a curious tower and spire, the lower part Early English, the upper later, with some singularities, but on the whole a fine composition. The church has late Norman, or Early English piers and arches, with a later clerestory; the chancel and transepts are Early English, with later windows inserted. In the chancel are three stone stalls and two water-drains.

ESSENDINE CHURCH is a small building, with a gable for two bells at the west end, a nave, and chancel. Some part of the church is Norman, and some Early English. The Norman south door is much enriched, and has been frequently engraved; there have been various windows inserted.

EXTON CHURCH has a handsome steeple with tower, lantern, and spire. The church has a nave and south aisle, a south porch and south transept. The greatest portion of the church is of good Perpendicular character.



KETTON is a large cross Church, with a tower and lofty spire at the intersection, a nave, aisles, transepts, and chancel. The general character is Early English, but the west end exhibits a curious specimen of the mixture of Norman and Early English forms and details. The chancel and various inserted windows are of later date. The belfry story of the tower is a handsome one, with slender shafts to the windows, and the toothed ornament. The date of the south porch has been pretty well ascertained to be 1232. The spire is later than the tower, and has some small figures under niches, finishing some of the angle ribs. There are some ancient wood stalls and pews, but much mutilated.

SOUTH LUFFENHAM CHURCH has a tower and handsome crocketed spire, a nave and south aisle, and a small clerestory, mostly of Decorated character.

BRAUNSTON, LANGHAM, MARKET OVERTON, STRETTON, and UPPINGHAM, all contain portions of various styles, and some of them fine churches.

OAKHAM CHURCH has a fine tower and spire, and is a large edifice, mostly of Perpendicular character.

At PICKWORTH a beautiful Decorated arch is the only remaining portion of the church.

RYHALL CHURCH is mostly of Perpendicular date, but the tower and spire considerably earlier, being Early English, but very late in that style, with some singularities. In the chancel are two stone stalls, and in the aisles two plain water-drains.

TICKENCOTE CHURCH has been a very curious one, entirely Norman, with much enrichment, but has been rebuilt; and the only ancient parts remaining, are the arch (which is a very elaborate one) between the nave and chancel, the font, and some part of the groining of the chancel.

The assizes are held in the hall of the CASTLE of OAKHAM, which, amidst various introductions and mutilations, has preserved enough of its original features to show it to have been good work of very late Norman, or very Early English.

## Shropshire.

SHREWSBURY ABBEY CHURCH.—The basis of this church is Norman, but it is much reduced in size, and many alterations have been made, particularly the introduction of a very large Perpendicular window over the west door, which is deserving of attention, and also some other parts of the church; but the principal attraction is the stone pulpit still standing in the garden; it is of Decorated character, of most excellent design and execution; the series of mouldings forming the corbel, which projects the front from the wall, is of great beauty, and the groining of the roof is of equal excellence; it is to be



regretted that so much ivy covers the top, that its upper finishing cannot even be guessed at: the ivy must materially injure a building which, including the excellence of its character, is nearly, if not quite, unrivalled.

The towers of **ST. JULIAN** and **ST. ALKMOND** have both some ancient portions, but of little value.

Of the **OLD CHURCH** of **ST. CHAD**, a small but very curious portion remains, and is now a school; it contains Norman, Early English, and Decorated, and appears to have been part of the south aisle of the chancel.

**ST. MARY'S, SHREWSBURY**.—This is a large and very fine cross church; the lower part of the tower, and the south porch, good Norman work; the rest of the church principally Early English, with various insertions of windows, the whole of the clerestory being Perpendicular.—The nave has round arches, though evidently of Early English character; there are some very good and curious Early English windows, particularly the ends of the transepts, and one on the north side of the chancel. There is a portion of very good wooden roof, and a very good font of Perpendicular character. The south aisle of the chancel is a school; it has some Decorated windows, and has had a very large one at the east end, now stopped up.

The church at **HALES OWEN** is a large edifice, with a tower rising in the centre, and a spire; the aisles pass on each side of the tower, so that there are hardly any regular transepts. Some portions of the church are Norman, and very good, other parts are later, and the composition inferior.

The little **CHAPEL** of **ST. KENELMS** has some beautiful portions, particularly the tower.

**LUDLOW CHURCH** is a large and fine cross church with a Perpendicular tower; there are portions of very good Decorated work, and the Perpendicular is also very good; there is a fine Decorated hexagon porch, early in the style. There are various portions of very good wood roofing, and a fine screen and some good stained glass in the chancel. This church is not so well known as it ought to be, and deserves careful examination.

The Churches of **Albrighton** and **Worsfield** are of Decorated character. **Ellesmere** and **Tong** are Perpendicular. And among the following mixed churches are portions of all the styles—**Atcham**, **Bridge-north St. Leonard**, **Chetton**, **Claverly**, **Cleobury Mortimer**, **Donnington**, **Hodnet**, **Morton Corbet**, **Shawburch**, and **Shifnal**.

**BUILDWAS ABBEY** and **WENLOCK ABBEY**, present some very good remains, principally Norman and Early English.

**LUDLOW CASTLE** is a valuable and interesting ruin, with a fine circular Norman chapel and extensive portions of later styles. Its situation is peculiarly fine, and if restored would make one of the finest castles in the kingdom. It is like the church, too little known.

There are some remains of **BRIDGENORTH CASTLE**.

Near Hales Owen are the remains of a monastic edifice, sometimes called **HALES OWEN ABBEY**, and sometimes by other names ; they are mostly Early English, and very good, particularly the gable of what appears to have been the chapter house, and which has some very fine lancet windows. Amongst the fragments built up in the wall adjacent, is a very small effigy of a knight in armour, not above eighteen inches high, which appears to have been monumental ; it is very well executed, and remarkable for its size, and does not appear to have been a drip supporter, or other accessory statue.

## Somersetshire.

**WELLS CATHEDRAL.**—The situation of this edifice and the adjoining palace is beautiful, and though no whole side, except the west front, is visible in any one view, the cathedral is well displayed from several points, particularly the north-west. As at Peterborough, the palace and several other buildings adjoin the cathedral, and add much to its general appearance.

The character of a large portion of the building is Early English, with portions of the two later styles, which are very beautifully accommodated in their forms to the older parts.

The nave and transepts, and part of the towers are Early English ; the west front remarkably rich in niches and statues, and not less so in shafts and other small ornaments appropriate to the style. The lower part of the sides of the western towers are similarly enriched, but the whole of the remaining exterior of the building is rather plain than otherwise ; the Early English windows are mostly filled with Perpendicular tracery, except those in the west front. The upper parts of all the towers are much later than the lower, and much accommodated to the earlier portions, as to lines and forms. The eastern part of the cross, and the chapter house, are of Decorated character, and remarkably elegant. The cloisters (which are, as at Chichester, only three sides of the square,) are Perpendicular. The nave and transepts, and a north porch out of the nave, all present an Early English arrangement not very common, and differing much from the style of Salisbury, but very remarkable for simplicity and elegance. Across the arch of the tower is a fine reversed arch, which had probably the same intent as those at Finedon and Rushden in Northamptonshire, that of strengthening the adjacent piers. The arrangement and details of the choir and lady chapel are singular and very beautiful, producing, from the combination of piers, arches, and groining, an effect of peculiar richness and intricacy. The chapter house is raised on a crypt, and has a curious staircase up to it, which is also a passage to some adjacent buildings. The crypt is a fine model of plain groining, and the chapter house, which has a centre pier, fine groining, good windows, and a double door, is both within and without a beautiful specimen of the style.

The font in the south transept seems of the date of that part of the building. There are various excellent portions of stone screen-work, chapels, and monuments, and some stained glass, the effect of which is peculiarly good. This cathedral deserves much more attention than it has usually had ; it is very rich in detail, of the best, as well as the more singular kinds ; and in point of composition some of its parts yield to no edifice in the kingdom.

The BISHOP'S PALACE, though it has been altered, and parts much modernised, contains some fine portions ; an Early Decorated chapel, and some parts of earlier date. Bishop Law has done much to remove some modern sash windows, and other innovations ; has cleared a crypt adjacent to the hall, and in various ways benefited the appearance of the interior, which now presents a very interesting view of ancient domestic architecture. The present entrance hall, the adjoining crypt, and the gallery above, are very fine specimens of their date ; as the chapel and remains of the great hall are also of a little later date, while there are about the palace other portions still later. The ancient moat remains a fine stream of running water, and taken altogether the palace is one of the most valuable remains in the kingdom. The GATES and other buildings in the precincts of the cathedral deserve careful examination.

The DEANERY at WELLS has some ancient portions.

BRISTOL CATHEDRAL.—This very fine building having no nave, but, which, from a fragment, appears to have equalled the choir, is so curtailed in its exterior appearance, that its being closely surrounded by buildings, is of less importance than if it was complete. It is open on the north side, but its exterior, though good, conveys little promise of the value of the interior. The transepts, centre tower, and choir remain, and are Early English as well as most of the original walls and buttresses, some parts are still clearly of that style ; but others have been, during the latter part of the Decorated style, added to, altered, and portions built up, as well as additions made, of chapels and small parts, so that it is very puzzling to make out the date of the separate parts ; but the whole is very fine, and though wanting in effect, from the loss of the nave, yet it is so very rich in excellent detail, both as to the smaller portions, chapels, monuments, and groining, as to deserve much more careful examination than it usually receives.

Of the customary adjacent buildings, the chapter house, and part of the cloisters remain ; the latter are Perpendicular and not very excellent ; but the chapter house, a large room, with considerable enrichment on the walls, and the vestibule, plain in its detail, but of beautiful composition, present specimens of Norman not often equalled.

The COLLEGE GATE, Norman below, and Perpendicular above, is as to the gateway, its arch mouldings, the shafts, and arches in the passage, and the details, one of the most elaborate specimens of Norman work ; and the preservation, in its original sharpness, of all the most minute carved detail, is one of the best tests of the value of the oolite in which it is executed.

**BATH ABBEY CHURCH.**—This building, although in some measure insulated, derives little advantage therefrom. The west front is best seen, but by no means at sufficient distance for its full effect. The north side is much built up with small houses, and the south partially so. The east is seen but to little advantage, and from no point can the whole building be seen, so as to give effect to the tower. The plan of this cathedral is a plain cross, with a tower at the intersection, peculiar from its not being square, but greater in the north and south than east and west dimensions. The transept is narrow, and has no aisles. The nave and choir have each a north and south aisle; there are no additional buildings, except a small vestry attached to the eastern side of the south transept.

This Cathedral may be considered as of uniform character, and as one of the latest specimens of the Perpendicular style. The whole of the work shows a singular mixture of plainness and ornament, some of the mouldings and other details being extravagantly large, and others uncommonly small; it nevertheless contains some parts of great beauty. The west front has a magnificent window of seven lights, with two transoms; under the window is a rich door-way, with a niche on each side, containing a statue, and a very rich battlement over it: this centre is flanked by turrets, square at bottom, and octagon when clear of the aisles; on these turrets are represented a ladder, with angels ascending and descending; the whole of the space above the window is covered with angels standing on corbels without niches, and over the centre is a single figure in a rich niche which goes through the battlement; above the termination of the ladder the turrets are richly panelled, and on each side of the ladders is a series of statues standing on pedestals, with a rich canopy over the uppermost. The aisles at the west end are low, containing a four-light window, and a door in each; they are flanked by bold square buttresses, on which are open-work pinnacles, the effect of which is very meagre. The whole of the battlements of this front are varied and very rich. The niches on each side of the door are beautifully executed, but much dilapidated. The mouldings of the doors, which are arch heads within a square, are very good, though, abating some ornaments, not by any means fit for imitation, this front deserves much attention.

The east end is very plain, and its proportions by no means equaling the west. The great window of the choir is of seven lights, and has three transoms, and, like the west doors, is included in a square compartment, with tracery and spandrills; the towers which flank it are plain and heavy, but panelled when clear of the roof. The aisles at the east end project beyond the centre; they have plain buttresses and a four-light window, with small doors under each; a wall running between these buttresses, and enclosing a space for lumber, takes off much from the beauty of this front. The north and south transept windows are fine, but only the latter can be seen to any advantage.



Many of the flying buttresses remain, but the outside, from its loss of pinnacles, and being so much built up, gives but little idea what the church would be if complete, and could be seen at a proper distance. The composition of the tower is fine ; it has octagonal turrets, panelled above the cornice, and a very rich pierced battlement. The nave is of five arches ; the mouldings of the piers are good, but very large ; the ceiling is a very flat arched roof of panelling, the mouldings of which are much too small for their height, and therefore contrast unpleasantly with the bolder work below ; the ceiling of the side aisles of this part of the church is liable to the same objection. The windows of the nave and aisles are principally of five lights, with good, but not very rich tracery ; the clerestory windows have a transom. There is no triforium, the sills of the clerestory windows coming down to the string which runs over the arches of the nave. The screen, which is modern, runs at the eastern extremity of the nave, spoiling the view across the transepts, which fill up. The whole of the eastern portion, including the transepts, has the same arrangement as to mouldings and windows as the nave, but is enriched by a series of fan tracery in the roof, of different designs, adapted to the different portions of the groining ; those of the aisles are peculiarly beautiful, the plan being nearly square. The choir is of three arches ; the easternmost on the south side is filled with that beautiful specimen of rich work, the chapel of Prior Bird, which though mutilated in various parts, contains much very excellent detail. It should be noticed that the window at the east end of the south aisle is inserted in an arch which appears Norman, and is probably the only remains of a more ancient edifice.

**ST. MARY, REDCLIFFE.**—This magnificent edifice contains so much of valuable composition, that it ranks quite as a cathedral, or collegiate church. Though not very well seen, its west and south sides are tolerably open. Some parts of the building on the outside are decayed, others are in good preservation. It consists of a series of portions from Early English to middle Perpendicular, with the styles considerably mixed, and sliding into each other. The lower part of the tower is the oldest part, then the very rich north porch, and then the church ; the lady chapel, now a school, seems the latest of all. The Early English portion is very good, the composition of the upper part of the tower very fine, and though the spire has only about the lower one-third remaining, it gives some idea of what its effect would be if complete. The north porch is singular, but very beautiful, and of pure Decorated character. The windows of the church are mostly Perpendicular, but the details of many of the piers, arches, and some other parts, are more like Decorated than Perpendicular, and other parts show a transition from one style to the other. The nave is very narrow, and this, added to the pewing, and the fine east window being blocked up by some paintings by Hogarth, takes away much from the general effect of the interior, which is, however,



rendered fine by the loftiness of the proportions, and the excellence of the groinings, which are complete all over the building.

ST. PHILIP AND JACOB is a large church of various dates, the tower situated at the east end of the south aisle; some portions are curious. The font is Norman, plain, and lined with lead. Part of the tower and many parts of the church, are good Early English.

ST. JAMES's is to appearance a modern church, but its west end, which is much built up, and with difficulty accessible to view, contains some very fine Norman portions, particularly a very curious circular window.

ST. STEPHENS is a Perpendicular church of rather late, but good character. The tower is a very fine one, with the very light pierced battlement and turrets common in the west of England, of which those at Gloucester cathedral appear to have been the example. This church has also a rich porch.

ST. MARK'S CHURCH, often called the Mayor's Chapel, is a small church of very great interest. It contains some Early English portions, and some Decorated, both excellent. The ancient altar piece has been lately laid open and restored, and is an uncommonly fine specimen of late Perpendicular niches and tabernacle work. Near the altar are some fine ancient monuments, and some good stone stalls. East of the tower is a little chapel, now used as a vestry, which is, in its composition and detail, one of the most elegant models of the Perpendicular style remaining; it has a fan tracery roof, some niches, and other embellishments, rich but not overloaded with ornament. The whole of this church deserves careful attention; but its interior has been modernised.

The porch of BRIDGEWATER CHURCH has a door-way of very curious character: it is good Decorated work, and has what in modern imitation may well be used as an authority for a fan-light.

DUNDY CHURCH has a very fine tower, with the Gloucester-pierced turrets and battlements; and standing very high, this tower is a very conspicuous object from Bristol and other parts. The church is small, but contains some curious portions, and a fine Perpendicular font.

The two Churches at GLASTONBURY deserve attention. ST. JOHN's has a very fine tower, with Gloucester open turrets and battlements, and otherwise much enriched. ST. BENEDICT has a tower with less enrichment, but which is of good composition. The churches are both of Perpendicular character, but not equal to the towers.

LONG ASHTON is a Perpendicular church of remarkably neat and elegant composition, not much enriched, but with very good details, and affording an excellent example for modern imitation. It is but justice to state, that although the earth in the church-yard had accumulated to a considerable height against the walls, good and effectual drains have been made close round the church.

The Church of ST. MARY at TAUNTON, is another very fine speci-

men of the western enriched Perpendicular towers, of which this is one of the most elaborate; and with the church, is a very fine example of the date.

ST. CUTHBERT'S CHURCH, WELLS, is a handsome Perpendicular edifice, with some traces of earlier work, but the principal feature is the tower, one of the most beautiful compositions of the style. The belfry windows are very long and large, giving to the whole tower above the roof of the church, the appearance of a magnificent lantern. The grouping of the buttresses and pinnacles, at the angles of the tower, are very fine, and there are some good niches, and a large west door and window over it. This tower deserves very careful examination, the composition differing much from the later towers of the same style.

The great number of fine Perpendicular churches in this county renders it not easy to select, but the Church of BANWELL, now celebrated for the Bone Caves, and Bishop Law's beautiful villa near them, deserves especial mention as it is a fine specimen of a large handsome and uniform church: it has also a very fine stone pulpit, which is a good specimen of the numerous stone pulpits in this county; they are mostly rich, and generally late Perpendicular of good execution.

Churches with Norman remains are—Christon, Compton Martin, Flax Bourton, Lullington, and Uphill.

The Churches with Early English portions are—Doulting, Pawlet, and Shepton Mallet.

Chelvy Church is principally of Decorated character.

Perpendicular churches are—Axbridge, Bishop Hull, Brislington, Bristol St. Augustin, St. John, St. Peter, St. Thomas, and the Temple church, Burrington, Cheddar, Chew Magna, Congresbury, Cross Combe, Frome, Hutton, Ilminster, Keynsham, Litton Lympsham, Norton St. Philip, North Petherton, Portishead, Taunton St. James, and Wolverton.

The Mixed list is larger, and includes many churches which have good portions of various styles, many having very fine towers and stone pulpits.—Ashill, Barton David, Bath Easton, Bathford, Bathwick, Beckington, Bedminster, Berrow, Blackford, Bleadon, Brockley, Burnham, Chewton Mendip, Chew Stoke, Church Drayton, Churchill, Clapton, Clevedon, Dinder, East Brent, East Harptree, Emborough, English Combe, Hawkridge, Holcombe Langridge, Kenn, Kingston Seymour, Lockstone, Middle Chinnock, Midsummer Norton, Milton Clevedon, Nailsea, Paxton, Pen Aler, Portbury, Rodney Stoke, South Brent, Stanton Drew, Stone Easton, Sutton Bingham, Tickenham, Ubley, Wellington, Westbury, West Harptree, Weston, Weston-in-Gordano, Whitechurch, Winscombe, Winford, Worle, Wraxall, Wrington, and Yatton.

Of Castellated remains, FARLEIGH CASTLE, and FOXLEY CASTLE, may be noticed.

In the Church-yard at DUNDRY, is a very simple but beautiful CROSS, in good preservation.

Of Monastic edifices, the remains of the magnificent ABBEY of GLASTONBURY are considerable. The chapel of ST. JOSEPH, once at the east end of the abbey church, has a large portion of its very excellent enrichment and detail yet perfect ; it is of a transition character, retaining principally Norman forms, but its detail, in a great degree, Early English. What remains of the church itself, is of a plainer character, and some parts of later date, but with some details deserving attention. Of the domestic buildings of the abbey, the ABBOT'S KITCHEN is in a very perfect state, and deserves careful examination. Some other domestic buildings in the vicinity, offer good specimens of late Perpendicular.

On a hill near Glastonbury is the TOR, a tower which is the only part remaining of a chapel ; it is of Decorated character, and is a very beautiful though simple composition, and although in so very exposed a situation, is very perfect in its details. At Glastonbury and at Norton St. Philip's, are two ancient Inns.

In BRISTOL are some ancient fragments deserving examination ; of these may be enumerated a GATEWAY, called the BARTHOLOMEWS, in Christian-street, which is Early English ;—the GATEWAY to SPICER'S HALL, on the BACK, a fine piece of wood-work ; and the entrance to the GUARD-HOUSE a good Perpendicular doorway.

There were lately remaining some fine Early English remains of the CASTLE, at Bristol ; and the vaults, with some good groining, may be still in existence.

## Staffordshire.

LICHFIELD CATHEDRAL.—The general character of the nave and transept of this church is Early English, but of a curious character ; it has not the simplicity of Salisbury Cathedral and Westminster Abbey, nor the very rich detail of some parts of Lincoln Minster, but it approaches in composition, in some parts, much nearer to Decorated work than either of them. In the transepts are various traces of Norman, and the whole has a very rich appearance. The choir is Decorated, of very good character, with later reparations and additions. There is some good Perpendicular niche-work remaining, which has been copied with partial additions for the stalls. The screen is modern, and several modern alterations have taken place. The east end is hexagonal, and the church has an advantage few possess, of being completely insular, and some fine trees not far off add much to the beauty of its appearance at some distance, and with its three spires, form various beautiful combinations in several directions. The plan of this cathedral is curious ; the walls of the nave and choir not being in a straight line, those of the choir inclining a little to the north.

Of the usual additional buildings, this church has only the chapter-house, a beautiful decagon. This chapter-house is approached from the north aisle of the choir by a passage enriched with niches, in the same excellent style as those in the chapter-house itself, which has a very rich centre pier, and is beautifully groined. Above the chapter-house is a library, which is in the same style, good Early English, but worked much plainer.

There are several ancient monuments in this cathedral, and one which has been a rich one on the outside. The piers and arches of the choir are very fine, but are now filled in with walling, hiding the portion towards the aisles, and rendering them mere passages. The niches under the windows, in the eastern part of the choir, are remarkably rich, and extremely well executed. There is a considerable portion of stained glass in the windows, some very ancient, some modern, and some of an intermediate date. The interior of this edifice, as well as the surrounding area, is kept in a very neat and clean state, and the admirable monument, by Chantry, to the grandchildren of the late Dean, carefully preserved from injury. This cathedral deserves minute and careful examination, not only for the beauty of various portions, but for some singularities and adaptations not often met with.

CHEADLE CHURCH has had many mutilations and alterations, but the east end has been a fine Decorated composition, the buttresses having niches. There are some good Decorated windows, and the east window has been a very fine one, but the arch has been altered, and the tracery mutilated.

HANBURY CHURCH is principally Perpendicular; but the chancel has an Early English door and window, and some insertions of later date; the font is Norman.

SHENSTONE CHURCH is a curious building, with some portions of all the styles. The south door is Early English, and a very fine one. In the south transept is a good window, with mouldings worked in brick; the chancel is modern.

ST. MARY'S CHURCH, Stafford, is a large and fine cross church, with an octagon tower at the intersection, the upper part of which is of late date. Most of the piers and arches of this church are Early English, or very early Decorated, of which character there are some good windows, and some later in the style: the north door is a very fine one, with fine shafts and bold hollows, filled with flowers. The east window and some others are Perpendicular. In the north transept is the font, which is large and very curious, having an inscription and carvings of figures and animals, in a style not very common; its date appears to be Early English, but its character is very singular, and deserves minute attention.

A smaller Church in STAFFORD, ST. CHAD'S, is so shut up as to be seldom seen; the nave is modern; the tower is good Perpendicular, situated between the nave and chancel, which latter is Norman, with a modern east window.



STOWE CHURCH, near Lichfield, has portions of several styles ; some of the Early English work is very fine, particularly the south door ; the other styles have various singularities in their execution.

TAMWORTH CHURCH is a large and handsome edifice, with a fine tower, and a crypt under part of the church. Some portions are of Decorated date, and some Perpendicular, and both good ; some of the windows have had very fine tracery. In the tower is a curious double staircase, one from the inside, and one from without, each communicating with a different set of floors in the tower. Part of this parish is in Warwickshire, but the church is situated in Staffordshire.

TETTENHALL CHURCH has some interesting portions, some Early English, some Early Decorated, and some of later date ; the east window has five lancets.

TUTBURY CHURCH is the nave of a much larger building ; the north arches are walled up, and the south wall of the south aisle mostly of later date, with Perpendicular windows ; the present east end is the arch of the centre tower walled up, and part of the transept pier remains ; the piers and arches are Norman, a simple and bold example. The west door, and the arch of a window over it are very fine ; the door is much enriched with beakhead, zigzag, and other Norman enrichments, and part of the arch is worked in gypsum, the ornaments very delicately cut, and retaining much of their original sharpness. The font is a good one, of Perpendicular character, but mutilated. This church is a valuable Norman specimen.

WEDNESBURY CHURCH has an octagonal east end, and some other portions of Perpendicular character ; but the church has had various modern alterations. There are some ancient wood seats, and a curious wooden moveable reading-desk.

WOLVERHAMPTON is a large cross church, with a modern chancel ; the general appearance of the exterior is Perpendicular, but the piers and arches are much earlier, and the doors are very Early Decorated, if not Early English. In the nave is a rich stone pulpit. The upper part of the tower is late Perpendicular, but a very fine composition, much better than the other portions of that style about the church. In the church-yard is a rude pillar or cross, with knots and other carving, but very much weathered by time.

Norman remains are in the churches of—Abbots Bromley and Codsall. Early English remains in those of Eccleshall, and St. Michael's Lichfield ; and Decorated portions in those of Ashley, Blimhill, and Blithfield. Barton-under-Needwood, Broughton, and Muckleston, churches are principally Perpendicular, and the following have a mixture of several styles—Brewood, Bushbury, Chebsey, Chedleton, Clent, Colwich, King's Bromley, King's Swinford, Leek, Rowley Regis, Sheriffhales, Uttoxeter, West Bromwich, Whichnor, Woolstanton, and Yoxall.

TUTBURY CASTLE is a fine ruin, and contains some good Perpendicular remains, and some of earlier date.



CROXDEN ABBEY, a fine ruin, on the edge of Derbyshire, has some good Early English portions.

## Suffolk.

BURY ST. EDMOND'S contains a number of interesting remains.

ST. JAMES'S CHURCH is a large and fine Perpendicular edifice; the west end a peculiarly rich and beautiful composition, both as to design and execution. The church is large, compared with the chancel, which has been repaired with modern windows. This church has no tower; but what is called the CHURCH GATE, a very fine Norman tower, over a gateway, leading to the ancient abbey precinct, has the bells belonging to the church. This tower is about 40 feet south of the church, is a very good specimen of Norman, and in good preservation.

ST. MARY'S CHURCH is also a Perpendicular building, not so rich outside as St. James's, but some portions of the interior are fully equal, and the wood roof of the nave is a very rich and fine one. The tower is low and massive; it stands partly in the north aisle, and the lower part seems of earlier date. There is a fine Decorated north door, and a porch of later date, with a singular and beautiful roof. Both these churches stand near the ruins of the ABBEY, of which some of the walls remain, mostly cleared of the stone casing, and presenting only a grouted mass of rough work; but the north-east pier of the cross of the abbey church has a few stones remaining at the springing of the arch, and there are other indications of Norman character. The west front has been built into some modern houses; and a fine octagon, which may have been the chapter house, quite stripped of its casing, is now a stable. From the extent of the ruins, this church must have been very large, and fully deserving so fine an entrance-gate as the church-gate.

Another entrance to the precinct was by the ABBEY GATE, which, though much mutilated, still exhibits some most excellent Decorated features. There are some parts about this gate that might lead to the supposition that it was a casing on an earlier work. The composition is very fine, and the mouldings and other details peculiarly beautiful and well executed.

Of nearly the same date as this gate is the ABBEY BRIDGE, where the wall of the precinct is carried over a fine stream; it is in good preservation.

THE BOROUGH GOAL at Bury is the remains of an ancient edifice, part of which appears Norman.

This county has several Churches in the Flint District with round towers, one of these is RISBY, which has a fine Norman door into the tower which is built of flint, with stone mouldings. The church and chancel are mostly of Decorated character, and a Decorated window has been inserted in the tower to light one floor.

**BOTTESDALE CHAPEL** has some good Perpendicular portions, and some curious inscribed stones built into the wall.

**COVEHITHE CHURCH** is in ruins, but they present various interesting features.

**DUNWICH CHURCH** is in ruins, as well as the adjacent buildings, the remains of the monastery of **GREY FRIARS**, and the Chapel of the **HOSPITAL** of **ST. JAMES**, but they all contain portions deserving attention ; some of these are Norman, of very good character.

**HORNINGSHEATH CHURCH** is small, and has had much modern reparation, but still contains some good Decorated and Perpendicular portions.

**HADLEIGH CHURCH** is a large edifice, with a tower and spire, mostly of Perpendicular character, but with some earlier portions. There are two south porches, and the aisles and clerestory extend along the chancel as well as the nave. In the church-yard is an ancient **GATEWAY**, called the **RECTOR'S TOWER**.

**LAVENHAM** is a large and curious Church, with a lofty clerestory, and fine tower, with very bold buttresses. The character is late Perpendicular, and the battlements and some other portions much enriched.

**LONG MELFORD** is a large Perpendicular Church, with a very extensive appendage east of the chancel, built mostly in chequers of flint and stone. Like Lavenham, the clerestory is very lofty, but here the tower is a plain and poor modern erection.

**LOWESTOFFE CHURCH** is a large and handsome Perpendicular church, with a very low clerestory. It has a tower and spire, and a south porch ; the windows are large and fine, the buttresses much enriched, and the east end has some chequered work of flint and stone. This church has a handsome font.

The Chapel at **ORFORD** has some curious ancient portions in the part now used, but is principally remarkable for some considerable Norman ruins at the east end, the piers of which are much varied, and some of them of very singular shapes. The font is a curious one, with many figures.

**SOUTHWOLD** is a large and handsome Perpendicular Church, mostly of flint and stone, with considerable enrichment. The south porch is very elegant, and above the clerestory roof is a light open lantern. The tower is large and lofty.

**STOKE-BY-NAYLAND** is a large Church of Perpendicular character, with a fine tower and some good windows.

The Church of **STOWMARKET** has a tower and slender spire of considerable height ; much of the church is flint and stone walling ; part of it is Decorated and part Perpendicular.

**SUDBURY** has three churches, **ALL SAINTS**, **ST GREGORY**, and **ST. PETER** ; they have all been fine churches, mostly of Perpendicular character, but some of the tracery and other parts have been much mutilated.

WALBERSWICK CHURCH is partly in ruins, but the tower and some other portions deserve attention.

WOOLPIT CHURCH has a tower and spire ; considerable portions of the church are built with flint and chalk. The south porch is large and very much enriched. Some parts of the building are Decorated, and some Perpendicular.

Churches with Norman portions are—Braysworth, Holton, Wisset, and Wiston.—Ickworth has some Early English portions.—Bradfield and Kentford have good Decorated parts.

Perpendicular Churches are—Boxford, Blithburgh, East Bergholt, Eye, Ingham, Letheringham, Stratford St. Mary, and Worlingworth. Amongst these will be found some very fine specimens.

The Mixed Churches are often much mixed, and require careful examination, they are—Beccles, Bungay, Buttley, Clare, Cockfield, Farnham, Fornham St. Martins, Framlingham, Great Thornham, Ipswich St. Peter, Leiston, Melton, Ringsfield, Snape, and Woodbridge.

Amongst the Monastic edifices the remains of several are of some extent. Of these may be noticed BUTLEY ABBEY, CLARE PRIORY, LEISTON ABBEY, MENDHAM PRIORY, SIBTON ABBEY, and SUDBURY PRIORY.

Of Castellated buildings, BUNGAY CASTLE, CLARE CASTLE and those of FRAMLINGHAM, METTINGHAM, ORFORD, and WINGFIELD, may be mentioned.

The Domestic edifices are some of them very fine, some being curious specimens of enriched brickwork. There may be noticed, part of WOLSEY'S COLLEGE at Ipswich, FLINTON HALL, GEDDING HALL, GIFFARD'S HALL, HELMINGHAM HALL, HENGRAVE HALL, KENTWELL HALL, LITTLE WENHAM HALL, PARHAM HALL, ROSE HALL BASHAM, SECKFORD HALL, SUTTON HALL, WEST STOW HALL, and many good wood and plaster HOUSES in several Towns.

At BURGH there are some portions of Roman wall remaining.

## Surrey.

The Church of St. MARY OVERY, or St. SAVIOR, in the borough of Southwark, is a large and very fine cross church, with a large and lofty tower at the intersection, containing one of the heaviest and finest peals of bells in the kingdom. A large portion of this church is Early English, of a character curious and valuable, with some parts and some insertions of later date. The whole church is undergoing a gradual and careful repair. The details of many parts of this church are very good, and in fine preservation, and the whole church is worthy of attentive examination. There are some ancient monuments.

The Churches of LAMBETH, KINGSTON-ON-THAMES, and PUTNEY, contain ancient portions amidst various alterations.

BEACHWORTH CHURCH has the tower between the nave and chancel, and has some portions of each of the three last styles.

BEDDINGTON is a handsome church, with a fine tower; the church is principally Perpendicular, and mostly of flint and stone. The font is large and square, on a centre, and four corner shafts. There are some wood stalls.

BRAMLEY CHURCH has an Early English chancel, and south chapel, with long lancet windows.

The Church at COMPTON has a very curious chancel, with a chapel over the groined roof of the chancel, the access to which is by a staircase from the outside. These portions are of Early English character, with semicircular arches, and there is a portion of wood-work which seems as old as the stone-work. The church has a low tower and spire, and some portions of Decorated character.

EWHURST is a cross Church, with a wood steeple at the intersection; it is mostly Early English, with good lancet windows.

ST. MARY'S CHURCH, GUILDFORD, is a curious edifice; it has a tower at the west end of the chancel, and on the north side, a sort of north aisle, with a circular east end, and a western portion with a lower roof. Some parts are Early English, and others of later date.

ST. NICHOLAS, GUILDFORD, has an embattled tower, and portions of several styles; there are some good lancet windows remaining.

HASCOMB CHURCH has a small belfry and spire, on the roof of the nave; the chancel has a circular east end, and there are some Early English and some Decorated windows.

SHEERE CHURCH is principally Early English, with some later insertions and additions. The tower and spire are between the nave and chancel, and there is a south aisle to both nave and chancel.

STOKE, near Guildford, is a handsome Perpendicular Church; the tower flint and stone, with a large west door and window over it.

SUTTON CHURCH has some Decorated portions remaining amidst modern additions.

WOKING CHURCH has a low tower, a nave and south aisle, and chancel, partly Early English, and partly Decorated.

The Churches of BISLEY and FINLEY have some parts constructed with wood and plaster.

The Norman remains must be sought mostly in the Mixed Churches.

It will be seen by the foregoing notices how prevalent the Early English style is in this county, and this will be more apparent from the following list of Churches, most of which have considerable portions of that style, with later additions and insertions;—Abinger, Capell, Chiddingfold, Chelsham, Chesindon, East and West Clandon, East Horsley, Merrow, Merton, Mickleham, Newdigate, Ockwood, Send, Tattersfield, Warlingham, and Witley.

Decorated Churches are—Cranley, Dunsfold, and Leatherhead.

Perpendicular Churches are—Croydon, Derking, Farnham, Lingfield, Mitcham, East Moulsey, and Ryegate.

The Mixed Churches are—Carshalton, Cobham, Effingham, Godalmin, Kingston-on-Thames, Lambeth, Merstham, Nutfield, Ockham, and Putney.

Of Monastic remains NEWARK PRIORY and WAVERLEY ABBEY may be noticed ; and on a hill near Guildford is a ruined building, called ST. CATHERINE'S CHAPEL.

GUILDFORD CASTLE has a fine Norman KEEP, and there are considerable remains of FARNHAM CASTLE.

LOSELY MANOR HOUSE may be mentioned as an ancient domestic edifice, and there are a few others in the county.

## Sussex.

CHICHESTER CATHEDRAL.—This building is too closely surrounded to admit of any good general view ; those from north-west and north-east are the best, as in these directions the centre tower and spire, which are good, have their full effect. A portion of the walls of the nave of this church is Norman, the rest of the church Early English, but in the nave are two additional aisles of later character, thus making what foreigners call five naves. The tower and spire are fine specimens of plain Early English. The lady-chapel is of later date, as is the north wall of the nave, which has some curious buttresses. The end of the south transept has a fine Decorated window of seven lights, and a beautiful circle over it ; there is also a good circle at the east end. There is no detached chapter-house, and the cloisters occupy three sides of an irregular piece of ground, and are placed much eastward of the usual position. The upper part of the north-western tower is destroyed ; the south-western tower is plain, its two upper stages good Early English. Near the west end is a very fine bell tower, which is a very good composition, with a lantern connected by small flying buttresses with octagonal turrets that spring from the corners above the battlement.

There are some fine monuments, particularly one to Bishop Langton in the south transept. There is considerable mixture of Norman and Early English forms and ornaments in some parts, and many of the details, particularly Early English, deserve minute examination. There are a few Perpendicular insertions about the building, and the cloisters are of that style.

ARUNDEL is a large cross church, mostly of Perpendicular character ; the chancel has a north aisle, and is shut up, and in a very dirty, dilapidated state ; it contains several very rich monuments, some of them very late, others earlier, and though not so rich, of better composition. There are some remains of very good wood screen-work. At the intersection of the cross is a low tower. The nave and transepts are used for service, and kept in good repair, and clean. The nave has circular quaterfoils for clerestory windows, and against the south-



west pier of the cross is a fine stone pulpit, raised with wood, and used as the present pulpit. Some parts of this church are flint and stone.

The Church at **BATTLE** is large, with a very late tower, which has the original Early English west door built in ; the piers are Norman with pointed arches : the clerestory and chancel Early English. The south aisle is Perpendicular, and there are various inserted windows, some modern. The font is square, with five supports, and is of mixed Norman and Early English character.

**BOSHAM** is an Early English Church, without much mixture ; it has a tower and spire, nave and south aisle, and large chancel, which has double lancets at the sides, and five lancets for the east window.

**EASTBOURNE** is a large Church mostly Early English with a clerestory, a massive tower, and some insertions of late date.

**BOXGRAVE** is the remains of the Priory Church, which was a large cross church, with a low tower ; the nave is nearly destroyed, and the choir and transepts form the present church, which is Early English, of good character, with bold flying buttresses. The nave had Norman piers, with plain pointed arches. There are some Decorated windows.

**BRIGHTON CHURCH** is built with flint and stone, but has been so much altered and modernised as to retain but few ancient features ; some portions are Decorated.

**CHIDDINGLY CHURCH** has a handsome stone tower and spire, partly Early English ; the church of later date, and poor composition.

**CLYMPING** is a curious Church, mostly Early English, with good lancet windows. It has a Norman tower situated at the south end of the south transept, with an entrance door on the west side.

**ETCHINGHAM** is a curious Church, with a tower in the centre, partly Decorated, with some good windows, and partly Perpendicular.

**FINDEN CHURCH** has a tower and shingle spire west of the south aisle ; it has a south transept, and is mostly Early English, with a Decorated east window.

**FIRLE CHURCH** has some good decorated windows, and some later, with modern insertions.

**WEST GRINSTEAD CHURCH** has a tower and shingle spire east of the south aisle ; it is partly Early English, partly Decorated, and has a Perpendicular wood porch.

The Churches of **ALL SAINTS** and **ST. CLEMENTS** at **HASTINGS**, have both been handsome edifices, partly of flint and stone, and mostly of Perpendicular character, but they have been much altered and mutilated.

**HEATHFIELD** is a small Church, with a spire mostly Early English, with a Decorated east window, and quaterfoils for clerestory windows.

**WEST HOATHLEY CHURCH** has a lofty spire, an Early English nave, and Decorated chancel.

**KINGSTON** is a small plain Church, of good Decorated character, with some handsome doors and windows.

There are several Churches at LEWES deserving attention. ST. THOMAS-A-BECKET, in the Cliffe, is much modernised, but has some good Perpendicular portions; as has also ST. MICHAEL'S. ALL SAINTS has a Perpendicular tower, and a modern church. ST. JOHN'S has some Norman and Early English traces, but is much modernised. SOUTHOVER CHURCH has portions of several styles, and seems built with ancient stone from the adjacent priory. It has a Norman slab tomb-stone within. ST. ANNE'S has a plain but early tower, with a short spire; some portions of the church are Norman, and others fine Early English.

OVING CHURCH has a nave, chancel, and north transept, with a tower and shingle spire; most of the church is Early English, with some Decorated, and some Perpendicular windows inserted.

RYE is a large and curious cross Church; it has some Norman portions and some Early English, particularly part of what was the choir, the aisles of which have had fine lancet windows; the east window is Perpendicular, large and fine, and there is a bold and rich flying buttress at the east end. Many windows and other parts of the church have been modernised or mutilated.

SHIPLEY CHURCH has a Norman tower and a shingle spire between the nave and chancel. Most of the church is Norman, with some later insertions.

NEW SHOREHAM is the remaining portion of a large cross Church, of which nearly all the nave has been destroyed; it has various portions of fine late Norman, gradually running into Early English forms and details. The church is an excellent one for practical study, particularly when considered in conjunction and contrast with its neighbours Steyning and Old Shoreham.

OLD SHOREHAM is also a cross church, with fine Norman arches to the tower, and various other Norman features; it has, however, various insertions and mutilations. The font is circular and plain, standing on a circular pedestal.

SOMPTING CHURCH has a very curious tower at the west end of the nave; it has a shingle roof, some very small windows, and a sort of rib running up the centre of the side of the tower, a little like Barton in Lincolnshire. The church is a cross church, mostly Early English, with some later insertions. The Early English work is only just clear of Norman. This tower is a very curious and valuable one, as it is clearly one of the Early works described as long and short work, it completely links with Whittingham in Northumberland, and Barton-on-the-Humber, but has curious portions, different from either. The arch from the tower to the church is like rude Roman work. A large portion of one side of this tower has been underpinned to introduce some Decorated work, of which date there are remains of a side chapel. There are some curious insertions and stoppings on the west side, and some buttresses have been added, but all this is easily distinguished from the original portions.

**SOUTHEASE CHURCH** has a circular tower, and some arches stopt on the south side ; the church is mostly Early English.

**SOUTHWICK CHURCH** has a Norman tower, nave and chancel, with the arches on the south side stopt, and various windows of later date inserted. On the tower is an Early English belfry story, and a short spire.

**STEYNING** is a very curious Norman Church, with a great variety of excellent and very elaborate detail, which deserves attentive study.

**WALTHAM** is a small Church, with a circular east end ; the windows have trefoiled heads, but may be insertions.

**WINCHELSEA CHURCH** is only the eastern portion of a very fine Church, principally of Early English and early Decorated character, with most excellent details. On the south side are two monuments, three stalls, and a water-drain ; and on the north side several monuments. All these are of the richest design and most excellent execution. One of them has been admirably engraved in Blore's Monumental Remains, and is hardly exceeded in beauty of composition by any monument in the kingdom. This church deserves the most attentive study.

**WORTH CHURCH** has a nave, chancel, and south chapel, and a small tower and spire on the north side. On the walls of the nave and south chapel, there are some stone quarterings or ribs like the tower at Barton in Lincolnshire.

By the above enumeration, it will be seen how prevalent the Early English style is in this county, which will be more apparent from the following lists, in which the churches have been classed according to their predominant styles. The Churches of

ALCISTON,	BURPHAM,	NORTH MARDEN,
AMBERLEY,	ELSTED,	TELSCOMBE,
BEDING,	JEVINGTON,	TREYFORD,
BISHOPSTONE,	IPING,	WILMINGTON,
BRAMBER,	NEWHAVEN,	

have all Norman portions ; some have admixtures of Early English and later insertions.

The next list is extensive, and comprises the Early English churches of the county, which have but little admixture of other styles :—

ALDINGBOURN,	BOTTOLPHS,	FARNHURST,
APPLEDRAM,	BURY,	FERRING,
BARCOMBE,	CHAILEY,	FISHBOURN,
BARLAVINGTON,	CHILTINGTON,	FLETCHING,
BARNHAM,	CHITHURST,	GOREING,
BEPTON,	COATES,	GREETHAM,
SOUTH BERSTED,	COMBES,	HANGLETON,
WEST BLECHINGTON,	DIDLING,	HARDHAM,
BODIAM,	DONNINGTON,	HELLINGLY,
BOLNEY.	FAIRLIGHT,	HOVE,

HOLLINGTON,	PEASEMARSH,	WEST STOKE,
EAST HOATHLY,	PEVENSEY,	STOUGHTON,
HORSHAM,	PLAYDEN,	TANGMERE,
HUNSTON,	PIDINGHOE,	TARRING NEVILLE,
HURSTMONCEAUX,	PLUMPTON,	WEST TARRING,
WEST ITCHENOR,	PORTSLADE,	TERWICK,
ICKLESHAM,	PRESTON,	WEST THORNEY,
IFORD,	ROGATE,	TORTINGTON,
KEYMER,	ROTTINGDEAN,	UDIMERE,
MID LAVANT,	RUSPER,	WASHINGTON,
LINCIMERE,	RUSTINGTON,	WESTFIELD,
LUDGERSHALL,	SELLHAM,	WESTMESTON,
MADEHURST,	SELMESTON,	WISBOROUGH GREEN,
NORTH STOKE,	SIDLESHAM,	WEST WITTERING,
OVINGDEAN,	SLINDON,	WIVELSFIELD,
PAGHAM,	STEDHAM,	YAPTON.
PACHING,	SOUTH STOKE,	

Some of the above have been very little altered, and form excellent models for small plain chapels; many of them have good details within, though their exteriors are very plain, and it may be noticed here, that the churches of this county have the tower or belfry in almost every position except the east end of the chancel.

The churches in the following list have an admixture of Decorated portions, with the Early English, sometimes merely one or two windows, sometimes with a little Perpendicular work :—

ARLINGTON,	DITCHLING,	IFIELD,
ASHURST,	EARNLEY,	MERSTON,
BECKLEY,	EARTHAM,	NEWICK,
BODINGHAM,	EASTERGATE,	NORTHAM,
BIGNOR,	EWHURST,	PATCHAM,
BROADWATER,	FELTHAM,	SALEHURST,
EAST BLECHINGTON,	FITTLEWORTH,	STOPHAM,
BURWASH,	FRAMPFIELD,	STREET,
BUXTED,	FRANT,	SUTTON,
CATSFIELD,	GRAFFHAM,	WADHURST,
COCKING,	HARTFIELD,	WALDRON,
COMPTON,	HARTING,	WOODMANCOAT,
DENTON,	HORSTED KEYNES,	

The churches in the following list are mostly Early English, with Perpendicular insertions and additions :—

ALBOURNE,	HOUGHTON,	RODMILL,
BEXHILL,	KIRDFORD,	ROTHERFIELD,
CHIDHAM,	LAUGHTON,	SEDLSCOMB,
COWFOLD,	EAST LAVANT,	SELSEY,
EDBURTON,	LITTLINGTON,	SULLINGTON,
FOLKINGTON,	MARESFIELD,	THAKEHAM,
WEST HAMPNETT,	PULBOROUGH,	WALBERTON,
LITTLE HAMPTON,	RACKTON,	WILLINGDON.
HAMSEY,		

The following Churches are of Decorated character, some of them with but little admixture :—

ARDINGLEY,	ISFIELD,	SLAUGHAM,
ASHBURNHAM,	NORTH CHAPEL,	TILLINGTON,
BERWICK,	NUTHURST,	TROTTON,
CHALVINGTON,	PETWORTH,	COLD WALTHAM,
FORD,	SEAFORD,	WISTON.

The Churches of AFRISTON, ASHINGTON, CRAWLEY, HEYSHOT, LINDFIELD, POYNINGS, and RYPE, have an admixture of the Decorated and Perpendicular styles.

The following Churches are principally Perpendicular :—

EAST ANGMERING,	GESTLING,	POLEING.
BILLINGHURST,	HAILSHAM,	PYECOMBE,
WEST BOURNE,	HENFIELD,	RINGMER,
BREDE,	HOOE,	SINGLETON,
BRIGHTLING,	MAYFIELD,	TICEHURST,
ST. ANDREW'S, Chichester,	NORTH MUNDHAM,	UCKFIELD,
ST. PETER THE GREAT, DO. ORE,		WIGGENHALL,
CROWHURST,	PARHAM,	WESTHAM,
CUCKFIELD,	PENHURST,	WITHYAM,
DARLINGTON,		

But none of these are very large or fine examples of that style, though some of them have good windows and other details.

On a review of the churches of this county, it will appear rather singular to find in a district so early occupied by the Normans so few Norman churches, and such a very preponderating number of those of Early English date; a preponderance, it is true, approached in some of the adjacent counties, but not equalled by any county in England.

CHICHESTER has several ancient edifices besides the Cathedral, deserving attention; of these may be mentioned the CANON'S GATE, and the BISHOP'S PALACE GATE; the PRIORY, which has some Early English remains; the HOSPITAL OF ST. MARY, and the CROSS; which latter is, perhaps, the richest market cross in the kingdom; it is late Perpendicular, but the composition and details remarkably good.

LEWES has considerable remains of the CASTLE, partly Norman, and partly of later date. The Lord's Place, the ancient PRIORY OF LEWES, has now little to evince its former splendour, but some walling and vaults, and a mutilated, but still beautiful Early English arch of entrance, near Southover church.

WINCHELSEA has the ruins of a Castle, called CAMBER CASTLE, several ancient GATES, and some remains of the monastery of GREY FRIARS.

At RYE is a Castellated building, called IPRES TOWER.

Of the Castles of BRAMBER, HASTINGS, and PEVENSEY, the remains are but small; those of AMBERLEY, BODIAM, and the ancient part of



ARUNDEL, are much more considerable, and contain portions deserving careful examination. HURSTMONCEAUX Castle is of later date, but is a most valuable specimen of the gradation from the castle to the mansion.

The Monastic remains of the county are not very numerous, besides those already enumerated; the ruins of MAYFIELD PALACE, once the seat of the Archbishops of Canterbury, (of which portions of the Great Hall remain, and afford some fine specimens of domestic Decorated work;) and those of BAYHAM ABBEY may be noticed, and also BATTLE ABBEY, of which the entrance gate, and some other portions are of Decorated character, with excellent details.

Of Domestic edifices may be mentioned the ruins of COWDRAY HOUSE, at one time as magnificent a mansion as almost any in the kingdom; HALNAKER HOUSE, and DANNY PLACE.

### Warwickshire.

WARWICK CASTLE, although the apartments in use are modernised, yet, in its outward arrangements and general forms, retains much of the bold outline and grandeur of the ancient abodes of the English nobility. One tower, called Guy's Tower, is nearly untouched; it appears to be of Decorated character; though very plain, it is, perhaps, the most perfect remain of its kind in existence—and very curious both as to composition and construction; the outline, seen from a distance is peculiarly fine.

WARWICK CHURCH.—The whole of this church except the chancel and its adjuncts, is a composition of the greatest barbarity, but the chancel is an uncommonly beautiful specimen of Perpendicular work, and the east front is remarkably fine, simple in its arrangement, yet rich from the elegance of its parts, and the excellent execution of its details. The interior is equally beautiful, and there are, on the north side, a monumental chapel and vestry of very good character; but the great feature of the church is the BEAUCHAMP CHAPEL, an erection whose date, cost, and operative builders, are well known; it is completely enriched both within and without, its details of the most elegant character and excellent execution, and in very good preservation. It consists of a chapel of several arches, and a small aisle or rather passage, on the north side, between the chapel and the chancel of the church. This aisle is arch-roofed in three divisions, each a different pattern; the chapel itself is groined with a flat four-centred arch, and is a very beautiful specimen of composition. At the back of the altar is a small room formed in the projection of the buttresses, which is very great. In the centre of the chapel stands a very rich altar tomb, with the effigies of Richard Beauchamp, Earl of Warwick, whose executors erected the chapel: there are some other monuments, but some of the largest of them are of much later date, and rather

disfigure the chapel, than add to its beauty. The panelling and minute details of this chapel are remarkably good, and with the adjoining chancel, form an assemblage of various details not often met with.

The City of COVENTRY is very rich in curious building. Of Perpendicular wood-work, there is a great abundance in various parts of the town, particularly one ALMSHOUSE, forming a small square, and a HOUSE near St. Mary's hall. The ancient public buildings are also numerous.

ST. MARY'S HALL is the meeting place of the corporation, and is a very curious building; the kitchen and some other parts, appear much older than the hall itself, which is very excellent Perpendicular work, and it has a small but very beautiful oriel, in which stands a plain but ancient table. The hall has a fine timber roof, and at the bottom stands a very fine carved oak chair, most parts of which are in excellent preservation.

The present HOUSE of INDUSTRY is a large and irregular collection of buildings, amongst which are all the remains of the WHITE FRIARS' MONASTERY, consisting principally of a portion of the cloisters, and some adjacent buildings; these are carefully preserved, (the line of cloister being the dining-room,) and contain some very good specimens of early Perpendicular work. The groining of the cloisters is uncommon, and very beautiful; it is also well adapted for modern plaster-work. There are other detached parts of value, particularly the remains of a gate, and a doorway now blocked up, and a small window placed in it.

The ecclesiastical buildings in COVENTRY are four, exclusive of the remains of the CATHEDRAL, which are very small, and all traces of the detail are gone; but they appear to have been Early English.

THE GREY FRIARS' STEEPLE.—This beautiful remain stands in a garden, and consists of the central part of a cross church, on which rises a short tower, which becomes octagonal, and has an elegant spire. The small remains of the buildings attached, show it to have been late Early English, but the tower itself is good early Decorated work, with bold mouldings of excellent character; the spire appears to be later. To this steeple the Author has added a church for the Commissioners for new churches.

ST. MICHAEL'S CHURCH.—If the stone of which the tower is built had been more durable, this would have been the finest Perpendicular steeple in England. The church has many traces of being erected on foundations of earlier date, but it is now all Perpendicular as to general appearance. The steeple is early in the style. The tower has four stages, all of them adorned with niches and panelling of very excellent character. The spire has several stages, some of which are panelled; and round the bottom is arranged a lantern, which gives to this spire a peculiar appearance of lightness. The steeple is very lofty, and when viewed at such a distance as not to

show the decayed appearance of the details, is one of the most satisfactory as to its proportions of any in the kingdom. The church is large and undivided ; its interior arrangement is fine, from the great breadth of the aisles, and the lightness of the piers. The clerestory wall is panelled down to the arches, of which panelling the windows form part. There is in this church and its vestry, a large collection of stall-seats, some of them finely carved.

TRINITY CHURCH has also a fine spire, and the distance between the two spires not being more than a hundred yards, their combinations at a distance are very fine. This is a cross church, and in many of its parts much resembles St. Michael's, but the design is not so good. In this church is a large stone pulpit.

ST. JOHN'S, or BABLAKE CHURCH also resembles St. Michael's in the panelling over the arches, but the clerestory windows are longer and square-headed. There are several singularities about the composition of this church that deserve attention.

ALVESTON CHURCH has the tower between the nave and chancel, and a Norman door now walled up. The font is a brass basin set in a wood frame.

ASTON CHURCH has a handsome Perpendicular tower and spire ; some parts of the church are of earlier date, but much modernised. In the chancel are some altar tombs with effigies, one of which is very well executed.

DERITEND CHAPEL, Birmingham, is a modern brick building, but some of the timbers in the roof appear to be taken from the ancient edifice, and one of them is part of a handsome carved beam.

ST. MARTIN'S CHURCH, Birmingham, was a Decorated building, but it has been cased with brick, so that the spire is the only part of the ancient structure visible. There are in the Church several effigies, which have the armour and details remarkably well executed.

BRAILS CHURCH is large, and has a lofty tower ; some portions are Early English, and some of Decorated and Perpendicular character. The south aisle has a pierced wave-line, parapet, and battlemented pinnacles ; the clerestory windows are Perpendicular and square-headed. In the church-yard is an ancient tomb with an effigy.

COLESHILL CHURCH has a fine spire of late Perpendicular work, of better design than execution. The spire is crocketed, and standing high, is very extensively seen to great advantage. The font is Norman, with considerable enrichment.

DUNCHURCH is a handsome and curious church ; the chancel is Early English, with some good Decorated windows inserted, particularly the east window ; this chancel has the low side window. The nave is decorated with good piers and arches, and some good windows ; the doors of the aisles have remarkably rich mouldings. The tower is Perpendicular, with considerable enrichment, but mutilated ; there are two ancient water-drains, and the ancient font is in the tower ; it was plain and circular, with a cabled moulding round the upper

edge. There are some small portions of ancient wood-work in the pews.

KENILWORTH CHURCH has a fine and much enriched Norman door at the west end, and various portions of later date.

LAPWORTH CHURCH has a tower and spire which stand on the north side of the north aisle, and are, with the clerestory and some other parts of the church, Perpendicular; there are also some Early English, and some Decorated portions remaining.

MIDDLETON CHURCH has some Norman and Early English portions remaining; the tower is Perpendicular, and of late date; the small openings have crocketed canopies.

SHELLDON is a small Church, with a fine Perpendicular tower, which has the small openings canopied as at Middleton. The church has some good early Decorated features, and a curious wood porch, parts of which have had good carvings, now nearly obliterated by time and weather. In the north aisle is a beautiful piece of stone tabernacle work, consisting of three canopied niches.

SNITTERFIELD CHURCH has some portions Early English, and some Decorated; the clerestory and upper part of the tower are Perpendicular. The aisle windows have no featherings, but their mouldings and those of the doors are remarkably good.

SOLIHULL.—This is a large and curious cross Church; the west end of the nave and the south aisle are late perpendicular, the west window of the nave a singular but good composition. The rest of the church and lower part of the tower are Decorated work, of an early and curious character, particularly the chancel, which, as well as the transepts, has very good windows; and attached to the north side of the chancel is a small chapel of equal character, now used as the vestry, and under it a small but beautiful plain-groined crypt. In both the chancel and the vestry are the usual niche on the south side, for the vessels of the altar; that in the chancel a rich canopied niche, and that in the vestry plainer. The tracery and mouldings about these parts of the church are very good, and there are some corbels in the wall of the chancel that are hardly to be equalled for the spirit and beauty of their foliage; they are very perfect, and deserve great attention. This church, particularly the chancel, is carefully attended to, as to those minute repairs and cleaning on which the stability of ancient edifices so much depends. The piers of the tower are plain, but very good; the belfry story is Perpendicular, and the spire modern. There is a little good tabernacle and screen-work in the church.

SOUTHAM CHURCH has a tower and spire; part of the church is Decorated, with some very good windows, other portions are Perpendicular, some very good, others inferior. There has been considerable mutilation of tracery and other parts.

STRATFORD-ON-AVON is a large and handsome cross Church, the nave only separated for service. The transepts, tower, and some parts of the nave are Early English. The tower appears to have



been strengthened by under building the ancient arches with others of Perpendicular character. The upper part of it is Decorated, with curious circular windows, having varied tracery. The south aisle is Decorated, with some good windows; the west end of the nave, with the piers, arches, and clerestory, are Perpendicular, as is the north porch. The chancel is late Perpendicular, and a fine specimen of its date; on the north wall is Shakespeare's monument; on the south side are some stone stalls, and there are many of the wood-stalls remaining. In the south aisle of the nave are the remains of some stone stalls, which have had rich canopies. In some of the windows are portions of good stained glass. The present font is modern: the ancient one, after being long a receptacle for rain-water, is now carefully preserved in a gentleman's garden; it appears to have been Perpendicular, of elegant design, and good execution. The same gentleman also preserves part of the ancient cross.

The CHAPEL at STRATFORD is late Perpendicular, much like the chancel of the parish church.

WELLESBOURNE CHURCH has a Norman arch into the chancel, some Early English portions, and a late Perpendicular tower; the church is much altered and modernised.

WOOTEN WAWEN CHURCH has the tower between the nave and chancel; there is a south aisle the whole length of the chancel, part of which is of Decorated character; the south door is Early English, the tower, and most of the church Perpendicular.

Churches with Norman portions are—Arrow, Beaudesert, Corley, Cubbington, Curdworth, Lillington, Ryton, and Wyken.

The Churches of Barton, Great Wolford, and Offchurch, have Early English portions.

Decorated Churches are—Allesley, Bilton, Fillongley, Long Compton, Temple Balsall, Shuckborough, Shustock, and Wroxall.

Perpendicular Churches are—Church Bickenhill, Coughton, Hatton, Henley-in-Arden, and Knowle.

The Mixed churches are—Alcester, Barford, Bidford, Bourton, Charlecott, Chesterton, Hampton-in-Arden, Haseley, Ilmington, Kineton, Meriden, Radford, Stoke, Stoneleigh, Studley, Ufton, and Whittenash.

At WARWICK there are two GATES, each containing some ancient work, with modern additions.

Of Castellated edifices, besides WARWICK CASTLE, may be mentioned TAMWORTH CASTLE, which is much modernised, and MAXTOKE CASTLE, the remains of which are the entrance gate, and some other portions, and CALEDON CASTLE, of which the part remaining has very good details.

Of KENILWORTH CASTLE the ruins are very extensive, principally late perpendicular, but there are some Norman portions, and some small detached portions of later date, which deserve attentive examination



There are some remains of MAXTOKE PRIORY, and the gateways of STONELEIGH ABBEY, and KENILWORTH PRIORY, are still standing; WROXALL ABBEY has also part of the ancient buildings remaining.

At HENLEY-IN-ARDEN is a handsome though much mutilated stone cross.

Of the domestic edifices may be noticed NEWHALL, near Sutton Coldfield, CASTLE BROMWICH HALL, and ASTON HALL.

## Westmorland.

KENDAL is a large and curious Church, but more so for the plan than its details. It has a low and engaged tower, and is nine arches in length; it is wholly five divisions wide; to the nave and one arch of the chancel there is a low clerestory. Most of the work is late Perpendicular and poor, but there is some tolerable wood ceiling, and a little screen-work. Though it would be a long church, if of the usual width, it is nearly square, from the great breadth.

OVER STAVELEY, a Chapel to Kendal, has some very late Perpendicular portions.

GRASSMERE CHURCH has some ancient portions remaining, amidst much alteration, and the same may be said of AMBLESIDE, BURTON IN KENDAL, KIRBY LONSDALE, LOWTHER, and SHAP.

APPLEBY CHURCH has some good piers and arches, and some Decorated and Perpendicular features amidst various alterations; there is a little good screen-work.

BROUGH CHURCH is large, but is mostly poor and late Perpendicular; there is a little ancient stained glass.

HIGH BARTON CHURCH has some Norman and Early English portions.

There are some remains of the monastery of SHAP.

The remains of BROUGHAM CASTLE are considerable, partly Norman, and partly of later date, particularly the chapel, which is a small but curious room.

The Keep of APPLEBY CASTLE is in good preservation, and there are considerable ruins of the castle at BROUGH; of KENDAL CASTLE only some rough walling and arches are remaining.

## Wiltshire.

SALISBURY CATHEDRAL.—From the valuable illustrations now published, which have rendered this cathedral familiar to the public, it will not be necessary to describe it so minutely as some other buildings. The situation of this cathedral is peculiarly pleasing; the precinct or close is kept in the best order, and has within some very

fine trees, which, as well as those in the palace grounds, group with the cathedral in many points of view, in a beautiful manner. The west front, the north side, and the east end, are all open, and may be seen from peculiarly favourable distances. The north-east view is, perhaps, the best general view of a cathedral to be had in England, and displays the various portions of this interesting edifice to the best advantage.

This edifice has the advantage of being built in one style, the Early English, and from a uniform and well arranged plan. The tower and spire are of later date, but admirably accommodated to the style of the building; there is also an addition between the east and west piers of the cross, which is of Perpendicular date; it is a rich pierced arch, on each side, evidently placed there to tie together and strengthen the piers of the cross. The plan of this edifice is as a cathedral complete, having spacious cloisters and a chapter-house, and also a tower for a library and muniment room; there are two transepts, each of which has an aisle eastward, and a large north porch to the nave. Modern alterations have taken away the altar-screen, and thrown the Lady Chapel open to the choir; the organ-screen is also modern. In various parts of the church are several ancient monuments, some of which are very fine. On the whole, this cathedral presents an object for study hardly equalled by any in the kingdom; the purity of its style, and the various modes of adapting that style to the purposes required, deserve the most attentive consideration.

The CLOSE is entered by several ancient GATES, which deserve examination.

SALISBURY has three churches. ST. THOMAS'S is a large and handsome Perpendicular church, with the tower standing on the south side of the south aisle. The church has a nave and chancel, with aisles and a clerestory; it is rather late in the style, but the composition is good.

ST. EDMUND'S is also a handsome Perpendicular church, with large windows and good tracery; the chancel has been modernized. The tower fell down, and was rebuilt about the year 1653, in a much better style than usual at that time.

ST. MARTIN'S is a large church, with a tower and spire. The chancel is Early English, some parts of the church Decorated, and some Perpendicular.

AVEBURY is a curious Norman church, with an enriched and curious leaden font.

BISHOP CANNINGS is a large and handsome church, mostly of Early English character.

BARFORD ST. MARTIN is a cross church, with some Early English portions and others of later date.

NORTH BURCOMBE is a small church, its chancel curious for having long and short quoins; and the Church of BRITFORD, near Salisbury, has some portions which seem of the same date, and much resemble parts of Sompington, Sussex.

CHILMARK is also a cross church, with a tower and handsome spire; some parts of this church are Early English, and some of the later styles.

ST. JOHN'S CHURCH, DEVIZES, is a large and handsome church; the tower and some other parts Norman, and most of the remaining portions good Perpendicular.

FONTHILL BISHOP is a small but curious cross church, with a low tower; it is mostly Early English, of good composition, with some portions of the later styles.

FUGGLESTONE ST. PETER is a small church mostly Perpendicular, but the chancel is Early English, and the east window, of three lights, a most elegant specimen of that style.

MALMESBURY CHURCH, the remains of the abbey, consists of the nave of that building, and has a Norman west end, with a very fine door; there are also other Norman portions, but mixed with the later styles.

Norman Churches are—Codford St. Peter, Devizes St. Mary, Great Durnford, Kingston St. Michael, Little Langford, Nether Avon, Stapleford, Tilshead, and Winterbourne Stoke.

Early English Churches are—Bradford, Fifield, Fisherton Delamere, Heytsbury, Leigh Delamore, Pottern, South Newton, Stanton St. Quintin, and Wilsford.

Bemerton, Ditton, and Poulshot are Decorated.

Perpendicular Churches are—Atworth, Great Chatfield, Devizes St. James, Marlborough St. Mary, and St. Peter, Teffont Ewias, Trowbridge, Warminster, and Westport.

The list of Mixed Churches is much longer, and contains various valuable small churches, which deserve attention—Allington, Ambresbury, Atford, Avebury, Baverstock, Berwick St. James's, Boscumbe, Boyton, Bulford, Chiltern All Saints, and St. Mary's, Chippenham, Chorlton, Codford St. Mary, Collingbourn Ducis, Corsham, Corston, Cricklade, Durrington, Enford, Figheldean, Fisherton Anger, Fittleton, Fovant, Froxfield, Great Bedwin, Great Wishford, Hindon, Horningsham, Imber, Kingston Deverill, Laycock, Longbridge Deverill, Ludgershall, Maddington, Maiden Bradley, Melksham, Mere, Milston, North Tedworth, Orcheston St. Mary, Rolleston, Shrewton, Steeple Langford, Stockton, Stourton, Upton Lovell, Wilton, Woodford and Wooten Bassett.

There are several ancient buildings about Malmesbury.

There are several crosses in this county deserving examination; MALMESBURY CROSS, and the BUTTER CROSS at SALISBURY, are market crosses of considerable size; the others are mere pillars. CRICKLADE CROSS is of elegant design, with handsome niches; those at GREAT BEDWIN and LAYCOCK are much plainer, and that at STEEPLE ASHTON of much later date.

The ruins of LAYCOCK ABBEY deserve attention, particularly the cloisters, which are very fine.

Amongst other domestic edifices, the ancient portions of **WILTON HOUSE** may be noticed, and also **LONGFORD**, the seat of the Earl of Radnor, for its singular plan. **GREAT CHATFIELD HOUSE** and **MILL** deserve examination.

## Worcestershire.

**WORCESTER CATHEDRAL.**—This cathedral is much shut up except on the north side, of which a pretty good view may be obtained, and also of the east end, but they are both partially obscured by some houses and a small church standing on the north side of the choir; the south side and west end are both closely surrounded by buildings. The outline of this church is fine, the scale is large, and the centre tower, though the stone is much perished, is a fine composition. The general character of the building is Early English, with various insertions, and many of the windows filled with later tracery; there are however, some earlier parts; a crypt, part of the nave, the chapter-house, and two passages to the cloisters, are Norman; parts of the nave and aisles are Decorated, the cloisters, and a fine south porch, are Perpendicular. The interior of this Cathedral is very spacious; part of the nave presents a decorated character; the east and west windows, and the organ-screen are modern; the rest of the interior, particularly east of the cross, is Early English, with elegant details and good groining. Across the south eastern transept is the monumental chapel of Prince Arthur, son of King Henry VII, a piece of late but very good Perpendicular composition. Against one of the north piers of the choir is a very rich and elegant stone pulpit; its composition is of late date, but it is very well executed. In the middle of the choir is the tomb of King John; the top slab, with the effigy, is evidently of a date soon after his decease, but the tomb is as evidently of Perpendicular date, and was most likely erected when Prince Arthur's chapel was erected. There are several fine ancient monuments in different parts of this church, and the Early English details are remarkably elegant, and deserving of attention. The chapter-house is a decagon, with a centre pier; it is Norman, with later windows inserted, and has a fine range of intersecting arches.

The **SCHOOL** adjoining the cloisters is of Decorated character; it has some fine windows, and a door with very rich and elegant mouldings. This cathedral deserves more attention than has usually been bestowed upon it.

**ALDERMINSTER** is a curious cross church, with a low tower; part of the nave is Norman, with good doors north and south; the rest of the church good Early English, with some later windows inserted. In the chancel is a handsome water drain.

**BROMSGROVE CHURCH** has a handsome Perpendicular tower and spire; there are some Norman, and some Early English arches, and

some part of the chancel is Decorated, but most of the exterior of the church is perpendicular.

BENGWORTH CHURCH is curious for its plan, which is very irregular ; it has a handsome tower and spire, and some very good Perpendicular windows, and other portions ; some parts, and a few windows, are of earlier date.

CHADDERSLY CORBET is a good Norman church with various later portions, particularly the chancel, which is Decorated, with very beautiful details.

BOOLEY is a church which appears to be of very early Norman date, if it may not even be before the conquest, the arch to the chancel being of a very plain description, and a stall in the chancel being of a very unusual character.

DODDERHILL is a curious church, being the transept and cross of a late Norman church, with a chancel of later date, and a Perpendicular tower in place of the south transept ; there are some modern additions, but no nave.

DROITWICH has three churches.—ST. ANDREW and MARY has some very fine Early English portions, with additions of later date. ST. PETER's has a Perpendicular tower, some good Decorated windows, and a small portion of ancient stained glass. Of ST. NICHOLAS only the tower remains ; it is small and of late Perpendicular character.

EVESHAM has two churches.—ALLSAINTS, now used as the parish church, has a tower and spire, which, as well as the porch, and most of the church, is Perpendicular and of good composition ; on the south side is a beautiful small chapel, with elegant fan tracery groining. In the chancel is one good Decorated window, and there are other traces of parts earlier than the general appearance of the church. Part of the church has a remarkably fine wood ceiling, with moulded beams and carved flowers ; the font is octagon, of very good design and execution. The other church of ST. LAURENCE is in a dilapidated state, but has been a very beautiful structure, of Perpendicular character, with a tower and spire of a date somewhat earlier than the church, and a south chapel, rather later ; the details of every part are excellent, those of the south chapel and east window remarkably so. In this chapel, the roof of which is beautiful fan tracery, is the font, which is of the date of the chapel, and a peculiarly beautiful design ; it is octagon, which rich panelling. This church deserves attentive examination.

HANBURY CHURCH has a modern tower, the church has some Early English piers and arches, some part of the chancel also is of that style, but the east window is a modern insertion ; there are some Decorated and some Perpendicular portions.

HALLOW is a small but curious church, the south aisle having wooden piers and arches, if they may be so called ; there is a Norman door and an Early English window remaining ; a large east window has been stopped up, and a small one inserted ; the tower is destroyed, and the present belfry is of wood and plaster.



KINGTON is a small but curious church, there are some stone portions which seem of Decorated or Perpendicular date, and at the west end is a curious porch and steeple, the lower part of which is stone, and the upper part lath and plaster.

KING'S NORTON CHURCH has a remarkably fine spire ; the tower is a very fine composition, it is of Perpendicular character, and rather late, but good ; the spire is crocketed, and has canopied windows. The church is large, principally plain Decorated work, with Perpendicular insertions and additions ; the north and south doors are Decorated, and the south porch Perpendicular. The church has no clerestory windows.

GREAT MALVERN is a large and very fine cross church, with an elegant tower in the centre. The whole exterior appearance of this church is Perpendicular, and very good ; the tower has a little of the character of that of Gloucester cathedral ; the nave of the church is Norman, with short and very thick piers, and semicircular arches. The chancel is a very fine Perpendicular composition, with large clerestory windows, the tracery of the windows is in general very good, the east window, and that in the north transept peculiarly so, and there are considerable portions of ancient stained glass ; there is a fine north porch. This church was the chapel of the monastery, the south side is very plain, and appears to have been always much hid by the cloisters and other buildings ; there is some ancient wood-work in the church, and many ancient figured tiles.

LITTLE MALVERN was originally a cross church, but little now remains except the tower and chancel, and some walls ; these are mostly Perpendicular, but with traces of earlier date. The belfry of the tower is elegantly panelled, and though now despoiled of its battlements, has an appearance betokening its original beauty ; there is a fine carved beam, the remains of the rood-loft, and some other good wood-work in the church, and a little ancient stained glass ; the font is octagonal and plain.

NORTHFIELD CHURCH has a tower, nave, south aisle, and chancel ; a north door is Norman, and various parts are of different dates to Decorated, but early in that style ; the chancel is Early English, and a beautiful composition, enriched with shafts and arches within, and plain without. Part of the tower is earlier than the chancel, and the whole church deserves attentive examination.

NORTON is a small church, with a west tower, nave, transepts, and chancel, but part of the nave has fallen down, and the tower is now distinct from the church, which is mostly of Perpendicular character, with two doors having some singular tracery in their heads ; there are some ancient monuments in the church.

PERSHORE CHURCH is only the choir and south transept of a very large and fine cross church ; some parts are Norman, as the nave appears to have been, but most part is fine Early English, with some later portions ; enough remains of the destroyed portions to indicate their beauty.

**PERSHORE HOLY CROSS CHAPEL** stands a few yards east of the church, and is a tolerable Perpendicular edifice of no great beauty.

**SALWARP** is a small but curious church ; the exterior mostly Decorated, the interior piers and arches Norman, and an arch of that character between the nave and chancel ; the tower and some windows are Perpendicular.

**SEVERN STOKE CHURCH** has a nave, aisles, and chancel, a south transept, and the tower in place of a north transept ; there is a trace of Norman work at the west end ; the piers of the nave are Early English ; the tower and some other portions are Decorated, and various smaller portions, with several windows, Perpendicular.

**STAUNTON** is a small Church, with a tower and spire at the west end, a nave, north aisle, and north transept, and chancel ; some portions are Decorated, and some Perpendicular ; the font is octagonal, of Decorated character and singular shape ; there are some good old wood benches.

**WHITTINGTON** is an ancient wooden Chapel, with part plastered, and some curious wood tracery in the windows.

The Churches in **WORCESTER** are many of them modernized, but **ST. JOHN'S BEDWARDINE**, has some Norman piers and arches : the rest of the church mostly Perpendicular. **ST. PETER'S** has some portions of Norman and Early English, some Decorated windows, and a Perpendicular tower.

**YARDLEY CHURCH.**—This has a fine tower and spire of Perpendicular character, but not so rich as that at King's Norton. This church has much Decorated work, and some Early English about the chancel. Some windows in this church remarkably exhibit the difference between superior and country work ; they are of the same size and design, but in one the mouldings are delicate and very carefully executed ; in the other they are much less elaborate, and roughly executed. There is a good Perpendicular north door, and a very curious wooden south porch, which is most likely of Decorated date ; it is of oak, and though rude, and portions of the ornament defaced, yet from the character of the work, and particularly the roof framing, seems entitled to be really considered of that style. Some good ornamental hanging feathering has been carved on the front, but is almost obliterated by time.

Norman Churches are—Elmbridge, Feckenham, Hartlebury, Holt, Martley, Pedmore, and Worcester St. Clement.

Early English Churches are—Elmly Lovett, Hanbury, Stoke Prior, and Tidmington.

The Churches containing Decorated portions are—Alvechurch, Hagley, and Whitford.

Perpendicular Churches are—Great Hampton, Kidderminster, and Upton Warren.

The Mixed list is as follows :—Astley, Bishop's Cleeve, Chaseley, Corston Hackett, Eastham, Eckington, Grimley, Harvington, Hinlip,

Kempsey, Maddersfield, Old Swinford, Powick, Redmarly, Ribbesford, Rock, Rouslench, Sedgeberrow, Shipston, Stockton, Stone, and Worcester St. Albans, St. Andrew, St. Helen's and St. Michael's.

The castellated edifices of this county do not appear to have been numerous. The mount, on which once stood the Keep, is the only remain of the CASTLE at WORCESTER.

DUDLEY CASTLE, though considerably ruined, deserves minute attention; the entrance to the great court, and portions of what appears to have been the Keep, have still details in very good condition; they are of early Decorated character, and form most excellent specimens of castellated ornamental work; there is also a real ogee bearing arch, of Decorated character, with good mouldings, but there is in the interior a segmental arch round it, that takes away the principal bearing. The walls of the buildings are standing to a great extent, but large portions of them are very late Perpendicular work.

Of the ABBEY at EVESHAM, the entrance gate, or bell tower, and an entrance to some other part of the Abbey, now a garden gate, are the principal remains. The bell tower is a lofty and very beautiful tower, of late Perpendicular character, but excellent both in composition and detail; it is also in good condition. The buttresses, and whole face of the walls, are panelled, and it is crowned by a rich open battlement and pinnacles. The small gate may have been the entrance to the cloisters; it is enriched with bands of small niches for statues. The chapel of this monastery, which is supposed to have been a large and fine one, is entirely destroyed, but there are preserved in the garden of the Crown Inn, at Evesham, some fragments, which may have belonged to this chapel; they are principally of Decorated character, and of uncommon richness of design and excellence of execution; they consist of piers, groin ribs, and a small portion of carved work. Near the church-yard is a SCHOOL HOUSE, and some other remains of ancient architecture.

MALVERN ABBEY.—The gateway remains; it is of Perpendicular character, and in good preservation. Near it is the ABBEY BARN, a very interesting piece of wood-work, evidently of Decorated character, with some very good moulded work in oak for windows, and tracery piercings of a bold style in the principals of the roof; this barn deserves attentive examination.

EDGAR'S TOWER is an ancient gate, so called, leading into the precincts of the Cathedral at WORCESTER, and there is another ancient gate to the river.

In the Parish of Hanbury, is an ancient house, called MERE GREEN HALL, which deserves attention, from a date being on the front 1337, in Arabic figures, of an appearance far too modern to suppose the date original. The house has been variously altered and modernized, and there is nothing about the house to lead to a supposition that it is so old as 1337; there are, however, some small portions which may be as early as 1537, of which period it is possible the date may be.

## Yorkshire.

**YORK MINSTER.**—This magnificent Cathedral has a portion of all the styles, but the Norman only appears in a fine crypt under part of the choir, which reduces the general appearance to the three later styles; of these the transepts are Early English; the nave and arches supporting the great tower, are Decorated; and the choir and upper part of the great tower, are Perpendicular. The cloisters are destroyed, but the chapter-house remains; and at some distance is a building lately restored as a library. The church is much shut up with buildings on the south side; the north is more open. There have been so many references to this building in the former part of the work, that less detail will be required here; but it will be proper to remark the excellent effect produced by the great simplicity of composition in the nave. The organ-screen is very fine, and the choir is just so much richer than the nave, as to indicate its superior appropriation. The altar-screen is light and beautiful, and the tabernacle-work of the stalls very good. The lady-chapel is a continuation of the choir, on a different level, the former being much raised. The chapter-house is of Decorated character, and of admirable execution: it is an octagon beautifully groined. The exterior appearance of this church is very fine from its great size, and the excellent effect of its three towers; and in the value of its details, both within and without, it is equalled by few buildings, and exceeded by none.

The more minutely this magnificent edifice is examined, the more will its great value appear. The simplicity and boldness, and at the same time the great richness of the nave, and the very great chastity of design and harmony of composition of the choir and great tower, render the building more completely one whole than any of our mixed cathedrals; while the exquisite beauty of the early character of the chapter-house, and its approach, forms a valuable link to unite the Early English transepts and the Decorated nave. This chapter-house is by far the finest polygonal room without a central pier in the kingdom, and the delicacy and variety of its details are nearly unequalled. Too much praise cannot be given to the Dean and Chapter, for the careful restoration of every decayed portion; nor should the worthy Shute, the mason under whose guidance every restoration has been conducted, be forgotten; by a diligent examination and careful measurement of every perfect portion of a decayed member, he has succeeded in preserving the finest specimen of the Decorated style in the country, and has formed in his school men capable of performing the same toilsome but valuable task to other buildings. By this restoration, the whole of the west front may be considered in as good a state as when first erected, a considerable portion of the south side is also restored, and the same careful repair is gradually proceeding over the whole edifice.

The cloisters appear to have been situated on the north side of the



nave ; and there has lately been laid open, by the pulling down some old buildings further north, part of a very beautiful series of Norman arches, which appear to have belonged to some cloister, or edifice of that nature ; they are late in the style, with some singularities, but though mutilated, are peculiarly fine in their details.

From the clearing of old buildings, a much better general north view is now to be obtained than was formerly the case, but it is still not such as to show the building to advantage, and the very small space at the east end is particularly to be noticed, as it prevents the view of the most simply magnificent east front in the kingdom.

The collection of smaller work and details in this cathedral is peculiarly fine ; amongst these may be enumerated, the organ and altarscreens, the niches at the west end, and sides of the nave under the windows, and the monuments of Archbishops Gray, Greenfield, and Bowett, and several other monuments which are excellent specimens of their several dates ; nor should the most elegant and minute details of the passage to the chapter-house be forgotten. The wood screen work is very good, and there is a considerable portion of fine stained glass of various dates and characters. This cathedral has been well illustrated by engravings, and deserves the most attentive and repeated examination of the student.

The foregoing remarks on York Minster were written some years back, since which, Shute the mason is dead, the fire has occurred, and the consequent restorations have taken place ; these restorations have in their course laid open the ancient Norman choir, a way to which has, I believe, been preserved ; it is curious from its resemblance to the Abbey Church of Dumfermline, and that of Waltham Abbey. The general remarks on the Cathedral are still applicable, but it is now especially necessary in examining the Cathedral, for the student carefully to consider what portion is original, what was restored before the fire, and what is of a still later date.

The numerous churches in the city of York are of very various character, and many contain small portions which are very curious, but none of them, on the whole, are very remarkable. **ST. MICHAEL LE BELFRY**, and **ST. MARTIN'S CHURCH**, in Coney-street, are the most complete, and are good, but late, Perpendicular. In many of the churches are various considerable portions of ancient stained glass, which in their present state, being often mixed with a greater portion of plain glass, and in many parts very decayed and dirty, are not only useless, but liable to continued waste ; whereas if the portion in each church were cleaned and put into one window, its value would lead to its being kept in order, and it would be an ornament to the church. **ALL SAINTS**, and **ST. MARY'S**, in Castle Gate, have towers and lofty spires ; they are mostly Perpendicular, with some earlier portions. **ALL SAINTS** on the Pavement, and **ST. HELEN'S**, have elegant octagonal lanterns.

**ST. DENIS**, **ST. LAWRENCE**, and **ST. MARGARET**, in Walmgate



have good Norman doors with portions of later date. **ST. MARY BISHOPHILL**, the Elder, has portions of good Early English and Decorated work, amidst various alterations and insertions. **ST. MARY BISHOPHILL**, the Younger, has a Norman tower, some Early English piers and arches, and portions of later date. **TRINITY CHURCH**, in Micklegate, has a Norman Tower, and part of the church, which has been much mutilated, of the same style, and other parts of later date. The churches of **ST. CROSS**, **ST. CUTHBERT**, **ST. MARTIN**, in Micklegate, **ST. MICHAEL**, in Spurrier Gate, **ST. OLAVE**, and **ST. JOHN**, have all Perpendicular portions, and some of them small remains of earlier date. **ST. SAVIOR** has some decorated portions.

### *EAST RIDING.*

**BEVERLEY MINSTER.**—This church has the advantage of being completely insulated, and although the north and east views are confined, the south side and excellent west front are seen to great advantage. The general character of this church is Early English, with many introductions; many windows in the nave are Decorated, and there are several Perpendicular windows, besides those of the east and west fronts. The transepts are very little altered. The choir has a screen, which is a strange attempt at mixing Grecian and English work. In the choir is a most beautiful monument of one of the Percy family, of Decorated character, and of most exquisite execution; it is a double arch groined within, and triangular canopies with rich buttresses. The arch is an ogee, doubled feathered, with tracery between the ogee head and triangle; all the points have heads or half figures, and in the tracery are angels with censers. The spandrels of the featherings are filled with armed figures, bearing shields. Both canopies are richly crocketed; the finial of the upper is tall and very rich; the lower finial is a corbel, on which is a figure, seated in the attitude of benediction; and behind the crockets, about the middle of the upper canopy, are two figures supporting corbels on which are angels. All the small mouldings are filled with the ball ornament, and the whole is in very good preservation, except the tomb, which is plain, and has had some fine brass-work, which is gone. In the north transept is a fine altar-tomb of good Decorated workmanship, and there are several other tombs. An ogee leaden cupola has lately been taken down, and the exterior of the church much improved thereby.

The west front of this church is to the Perpendicular, what that of York is to the Decorated style, and is now undergoing the same careful restoration which York minster is, by a mason named Cuming, who was brought up in the cathedral works at York. In the last century a gorgeous wooden composition was put up as an altar-screen; behind this are the remains of the ancient altar-screen, or rood-loft, a

composition which, from what remains of it, appears to have been unrivalled in its description of work ; it is of late Decorated character, and so full of ornament, and that ornament so minute, that few modern chimney-pieces would require equal delicacy of execution ; it has been a series of niches, with canopies and separating buttresses, every part filled with tracery, and the plain spaces with rich flower-work in lozenges. The back part of this screen is approachable from the lady-chapel, and exhibits a most excellent piece of rich groining, with very fine bosses, and there has been some remarkably fine and intricate tracery in the arches, but it has been cut away to put in some poor modern monumental tablets, 50 years ago or upwards. The whole of this screen is so excellent and so near the eye, that it forms one of the best schools in England for Decorated details ; and there is also in the nave and transepts of the church, details of foliage, figures, and animals, almost level with the eye, in the niches under the windows, from the Early English to the Perpendicular style, both included. In this respect this church is superior, as a study, to York Minster, because there, though the details are as good in many parts, they are most of them so far from the eye, as to be drawn with great difficulty. In the nave is a monument equalling, in chastity of composition, but not in richness of detail, the Percy monument ; it is earlier, and less superbly ornamented, but still very rich. The north porch is a very fine one, of Perpendicular character. At the south-west corner of the church are the remains of some groining, apparently more ancient than any other part. Although this church has much mixture of style in some parts, yet the styles are so remarkably well worked as to deserve the most minute examination. The transepts are Early English, and their north and south fronts are uncommonly fine specimens of that style.

ST. MARY'S CHURCH, Beverley, if it had not so rich a neighbour as the Minster, would be thought a curious and valuable church ; its west front is very fine, with beautiful pierced towers, very fine windows, and a door of great beauty, very rich in mouldings, and the hanging feathering. The chancel has some good Decorated work, and some curious groining. The western part is Early Perpendicular, and the interior piers and arches very fine. Every part of this church is curious ; the original buildings were evidently Norman and Early English ; some portions are very early Decorated, and of various gradations to advanced Perpendicular, and the additions have been made not only round, but under the former work, so as to cause some curious anomalies. The Perpendicular portions of this church are very good, being rich but not overloaded with panelling. The octagonal turrets flanking the nave, are peculiarly fine. The font in this church is large and very fine, of Perpendicular character, with a date and inscription.

BARMSTON and BEEFORD CHURCHES are Perpendicular, and have each of them towers with pierced battlements.

**BILTON**, a small church or chapel between Headdon and Hull, is a curious specimen of plain Early English work ; the windows are very long and narrow.

**BRIDLINGTON CHURCH** is the remains of the ancient Priory Church, it is a large and handsome church containing various portions of Early English, Decorated, and Perpendicular, and the details of each style very good.

**COTTINGHAM CHURCH**, between Hull and Beverley, is a curious small church, with some Decorated work, and a very excellent Perpendicular chancel ; the tower is a light and beautiful design.

**GOODMANHAM CHURCH** is principally of Norman character, with later insertions and additions. The capitals of some of the piers are curious. The font is octagonal, with considerable enrichment, and of much later date than the church.

**HEADON**, near Hull, has a very fine church, some parts of which are sadly mutilated, particularly a once fine window in the south transept. A large portion of the church is Early English, of which the front of the north transept is an uncommonly fine specimen. The tower, which is in the centre, is lofty, of good Perpendicular work.

**HEMINGBOROUGH** is a handsome cross Church, with a tower and spire at the intersection ; it is mostly of Perpendicular character, with some fine windows and portions of good pierced battlement. There are traces of earlier work in different parts of the church.

**HOWDEN** is a large and very fine cross church, with a lofty tower in the centre, the upper part of which is good Perpendicular, the rest of the church mostly Decorated, and the transepts very early in the style, and portions quite of Early English character. The west end of this church is a very fine composition, bold and simple, and the east end, which is in ruins, was one of the finest Decorated east ends in the kingdom ; indeed, ruined as it is, this choir forms a most valuable study, from the multitude of excellent details still remaining perfect. There has been an octagonal chapter-house and a small chapel, which are of Perpendicular date, but early in the style, and though unroofed, are yet nearly perfect in the greatest part of the details. In the north aisle of the choir, and in a chapel out of the south transept, are two very fine Decorated monuments with very rich canopies. There is some good Perpendicular screen-work in the church. The large pinnacles on the turrets of the east and west ends of this church are curious, some of them are hexagonal, and of fine proportion. This is one of those churches that deserve much closer attention than they appear to have received.

**TRINITY**, or the **HIGH-CHURCH**, at Hull, is a large and fine building ; its east end to the street is Decorated, and of good composition ; it is a cross church, and in the centre has a very lofty and beautiful tower. The western part is Perpendicular, of good character, remarkably light, and with very small piers. The transepts are of very early Decorated work, and the great window of the south

transept is very curious from its tracery and mouldings. Only part of the nave is pewed; the chancel is open, and has a very fine effect; there is in it a Decorated monument, with rich canopy and buttresses, and some niches and stalls; there is also some wood screen-work. The font is large and much enriched.

ST. MARY, the LOW-CHURCH, has some good Perpendicular windows, much like some of the High-church windows.

KEYINGHAM is one of the very few spires in this district; it is Perpendicular work.

NEWBOLD is a very curious cross church with a low tower, it is mostly Norman, with several enriched doors and arches. There are several inserted windows of later date, and a little wood screen-work. The font is Early English, and curious from its shape and enrichments.

PATRINGTON is a large cross church with a fine spire. Many portions of this church are fine Decorated work, and others good Perpendicular.

PAUL, a village on the Humber, below Hull, has a small cross church of good Perpendicular character, and in the south transept is a water-drain in perfect preservation, with the spout remaining through the wall to the outside.

ROUTH CHURCH has a Norman door, and the chancel, which is of later date, has several monuments and three stone stalls.

SKIRLAW CHAPEL deserves attention; it was built by Walter Skirlaw, bishop of Durham and archbishop of York; and is a very beautiful specimen of a Perpendicular chapel; there are parts of it of curious design.

WAGHAM CHURCH is partly of Decorated character, and has three stalls in the chancel; the tower is Perpendicular.

WELWICK is of Decorated character; it has a low tower, and there is a fine monument within.

In this Riding, the following churches have all some portions of Norman or Early English, and some of them of both these styles: BISHOP'S BURTON, GOXHILL, HILSTON, HUNMANBY, LISSET, and THORNE GUMBOLD.

The churches of BARNBY MOOR, MARKET WEIGHTON, and SHIPTON, have some Early English and Decorated portions.

The following have portions of Decorated or Perpendicular work, and some of them in both styles; amongst the Perpendicular churches are some handsome towers and other portions:—

ALDBOROUGH,	FULFORD	ROOS,
ATWICK,	HALSHAM,	SKEFFLING,
BRANDBURTON,	HOLMPTON,	SKIPSEA,
BURSTWICK,	HORNSEA,	SWINE,
BURTON PIDSEA,	HUMBLETON,	SPROATLEY,
CATWICK,	KILNSEA,	SUTTON,
EASINGTON,	OTTRINGHAM,	TUNSTALL, and
ELSTERWICK,	PRESTON ALL SAINTS,	WHELDRAKE.
FRODINGHAM,		



The churches of **BARDSEA**, **GARTON**, **HAYTON** near **Pocklington**, **LEVEN**, **MAPPLETON**, **POCKLINGTON**, **RISTON**, **SCARBOROUGH**, **SHERBURN**, **SIGGLETHORNE**, and **WITHERNSWICK**, all contain portions of ancient work, deserving examination, but some of them are much mutilated and modernized.

### *NORTH RIDING.*

In this division of the county, **RIPON MINSTER** claims the first notice; it is a large and venerable edifice, containing various parts worthy of attention, particularly its west front, which is a very fine specimen of bold Early English, and, except the battlements and pinnacles, without alteration. Part of this church is Norman, and a great portion of the transepts but little later. The interior of the tower has a singular appearance, two of the arches being Norman, and the other two having Perpendicular casing to join the nave, which is of that style up to the western towers. The choir is partly Decorated, and on the south side of it is a Norman crypt, with some Norman buildings above, used as vestries. Each portion in the different styles is of good character; the east window is a decorated one, of five lights, with very elegant tracery. There are portions of stone and wood screen-work, and in one of the vestries a number of very fine wood bosses belonging to the ancient groining of the choir. In the north transept is part of a rich stone pulpit. The west front has a remarkably plain but elegant appearance, and its proportions are very good. The choir is sadly disfigured by heavy modern galleries, but the nave is very light, and its composition very fine. The whole edifice deserves attentive examination.

**GILLING**, near **Richmond**, is a curious church; some portions are Norman, and others of later date. The piers and arches are Early English; the tower has been rebuilt, and the old Norman windows transferred to the new work. On each side the chancel, in a Norman arch, is a low side-window of Early English character; there are various other inserted windows; the clerestory is late and poor Perpendicular.

**HELMESLEY** is a large and fine church, with a tower at the west end, and transepts; some parts are Norman, and some Early English, with some later windows and other insertions. There is a little screen-work, and some small remains of ancient stained glass; there is a small good water-drain in the north aisle; the font is a hexagon, of Early English character, plain, but of very good composition.

**KIRKDALE** is a small and very curious church; it has a stone with a Saxon inscription in the wall over the south door, and hence has been called a Saxon church; but it is allowed that the stone has been removed from its original situation, and built into the wall to preserve it. The church has been often repaired and patched; it has, how-



ever, some Norman arches within : that into the chancel is very rude, and one now stopped, which was once the west door, still ruder, and both these have some singular mouldings. The chancel is Early English, with some lancet windows, has a small water-drain, and also a little ancient stained glass. The font is octagon and plain ; it may be Early English ; there are some ancient monumental slabs built into the west wall.

LESTINGHAM is a curious church, with a fine Norman crypt and a circular east end ; there is a low tower at the west end ; part of the church is Norman, and some parts are of later date.

ST. LEONARD'S CHURCH, NEW MALTON, has a small portion of ancient work in the chancel, which appears Early English, but most of the building is modernized.

ST. MICHAEL'S, NEW MALTON, is a fine Norman church, with a Norman clerestory ; there is also a fine Norman arch into the chancel, which latter is Early English, and has some good lancets. The tower has been rebuilt, and many parts of the church modernized. The font is curious ; it is circular upon a square pedestal, with the corners chamfered.

OLD MALTON is a very curious church ; it is only part of the nave of a very large cross church, with one tower of the west end standing. There are also some ruined portions eastward, which seem part of the piers of the cross. This building is curious for the mixture of Norman and Early English forms and details ; those of the west front are singular and very excellent ; the great door is semicircular, but with mouldings clearly Early English. This church deserves very attentive examination.

RICHMOND CHURCH is principally of Perpendicular character, with a fine tower of that style ; there are some windows and other portions of the earlier styles, and one stone-stall in the chancel ; the font is octagonal and Perpendicular.

TRINITY CHAPEL, RICHMOND, is sadly mutilated and built up ; the ancient portions remaining seem of Early English character.

SHERIFF HUTTON CHURCH has some Decorated portions, and some Perpendicular. There is an ancient monument, a little ancient stained glass, and a good wood door.

SLINGSBY CHURCH has some Early English piers and arches, and some lancet windows, with others of later date ; the tower and clerestory Perpendicular. There is a mutilated effigy in the chancel, and a little good screen-work.

STONGRAVE CHURCH has the chancel and its aisles of Decorated character, the rest of the church mostly Perpendicular ; there is a south porch.

THIRSK is a large and handsome Perpendicular church ; it has a lofty west tower, a nave, aisles, chancel, and south porch, the whole is of one design, with pierced battlements ; the details are good, and the general appearance elegant.

The following churches have some ancient portions amidst various insertions and alterations ; Appleton, Barton, Carleton Miniot, Forcett Leeming, Melsonby, Osmotherley, Northallerton, Scawton, and Stanwick St. John, of Norman or Early English, and Catterick, Croft, Horingham, Ingleton, Kirkby Moorside, Kirk Leeavington and Thornton of the later styles.

### WEST RIDING.

**ACKWORTH** is a small neat church, with a tower, nave, south aisle, south porch, and chancel ; there are several ancient portions remaining amidst much modern alteration ; there is a small but elegant south door to the chancel.

**ABERFORD CHURCH** has a tower and spire ; there are portions of all the three later styles.

**ADEL** is a small and very beautiful Norman church, with very good details.

**BRAYTON** is a curious church ; the tower is Norman and very good, and has a Perpendicular lantern and spire, making altogether a handsome steeple. The arch into the chancel, and a south door are Norman, and much enriched. The chancel is Decorated, with some good windows ; the nave Perpendicular.

**CONINGSBURGH CHURCH** has some plain Norman piers and arches, an Early English porch, some Decorated windows, and various Perpendicular portions.

**CROFTON CHURCH** is a small but very neat cross church, with a low centre tower ; it is of Perpendicular character.

**DONCASTER CHURCH** is principally remarkable for its tower, the details of which are some of the richest exterior work in the kingdom, particularly the canopies of the buttress stages. The church is a large cross church, mostly of Perpendicular character, but with various traces of earlier work ; the interior does not answer the expectations so highly excited by the richness of the exterior.

**EASTBY** is a small but curious church, standing close to the ruins of the abbey ; it has no tower, but a small bell gable at the west end for two bells ; most of the church is Early English, with small low side-windows each side the chancel. A south aisle, and a north chapel, are Perpendicular. The east window is a three-light Decorated one ; the font is almost early enough to be called Norman ; there is a little wood screen-work.

**ECCLESFIELD.**—This is a large cross church, with the tower in the centre. The general character of the whole is Perpendicular, with much likeness, though in a roughish way, to Rotherham ; which church and this form a very good contrast between country and superior work. The work at Ecclesfield is very little of it really bad, but it is worked

with large coarse proportions, and many minute particularities which appear copied from Rotheram ; there is good wood-work in the roofs, stalls, and screens ; to some work in the chancel, figures of priests are carved as finials. There is a little ancient stained glass.

**HATFIELD** is a large and fine Perpendicular cross church, with a lofty tower in the centre, and fine windows to the ends of the transepts. This church is not very rich, but is elegant in its proportions, and is throughout nearly alike in character.

**HEMSWORTH** is a large church, mostly of Perpendicular character, but with some fine decorated windows at the east end.

**KNARESBOROUGH** is a large church, partly rebuilt and partly ancient ; the tower is between the nave and chancel, and the aisles run past it on each side ; the east window is Decorated ; as are some windows in a north chapel, and there are some good Perpendicular windows.

**LAUGHTON-EN-LE-MORTHEN.**—This church is a very curious one, in various respects ; it has a lofty and elegant tower and spire, and a portion of the remains of long and short work. There are some Norman piers, which have been curiously raised by Perpendicular capitals, to make them of equal height with the Perpendicular piers on the other side of the nave. The font is a very beautiful one, and the whole church deserves careful examination.

The two Churches at **LEEDS**, amidst various modern alterations, preserve some ancient features.

**MAR** is a small but curious church, mostly of Early English character, with later windows inserted ; the tower has a small spire, and two singular arched recesses on the north and south sides ; there is a south porch with stone ribs, and covered with flags.

**METHILY CHURCH** has a tower and spire, and is mostly Perpendicular with some good windows ; part of the south aisle is Decorated.

The old Church at **PONTEFRACT**, though in ruins, has sufficient remains of good Decorated and Perpendicular work, to deserve attentive examination.

**ROTHERAM.**—This is one of the finest Perpendicular churches in the north ; its execution is very excellent, and the design in every part very rich ; it is also in very good preservation ; it is a large cross church, with a central tower and spire, these are fully enriched with pannels, canopies, and crockets. The whole of the buttresses are panelled, and with crocketed canopy set-offs ; almost every door and window is richly canopied, and there is an appropriately enriched south porch. The windows are all good Perpendicular, with the exception of two or three poor (perhaps renewed) ones in the chancel. The interior is very lofty and spacious, the piers and arches with very good mouldings, and the original roof of the nave, a flat wood one, remaining ; it is one of the best compositions of the kind, plain, but rich from its good proportion and excellent ornaments. There are some tolerable Perpendicular monuments, and some peculiarly good screen-work. On the whole this church deserves the most attentive examination, both as to its composition and most of its details.

**SANDAL CHURCH** is a cross church, with a tower in the centre ; it seems to be of early and singular Decorated character, but the execution is very inferior ; there are various Perpendicular additions.

**SELBY** is a large and magnificent cross church. The nave and west end Norman and Early English, with a fine north porch. The north transept and centre tower Norman, with later additions and insertions, and a good Perpendicular chapel. The Chapter-house remains, and there are some indications of the cloisters on the south side, but the south transept is destroyed. The choir is a most beautiful specimen of Decorated work ; the east end peculiarly fine, with very beautiful windows and octagonal turrets with rich pinnacles. The groining and interior arrangements of the choir are very rich and fine, and the details peculiarly good. There is some very fine stone screen-work, and a little very good ancient stained glass. The whole of this church is curious and deserves examination.

The **OLD CHURCH** at **SHFFIELD** is a large cross church, with a central tower and spire ; the whole (except parts of the tower and spire) has been cased and modernised by very barbarous hands, but with some curious attempts at imitation, though in a very bad style ; and in the interior very little old is left, but that is sufficient to cause much regret that more has not been preserved.

**SILKSTONE CHURCH** has some good Norman features, and some portions of later date, a little good wood screen-work, and a fine flat wood roof to part of the chancel.

**SKELTON CHURCH** is a small but curious and beautiful model of an Early English church ; it has a nave and aisles, with good piers and arches under one roof, which comes down very low at the sides ; there is no tower, but a bell gable. The east and west ends are fine, with beautiful lancets. The details of this church are very good.

**SWILLINGTON CHURCH** has considerable portions of good Decorated work, and other parts of later date.

**SWINTON CHAPEL**, near Rotheram, has a very good Norman door.

**TADCASTER** is a handsome church, with a fine tower, and is of good Perpendicular character.

**THORPE SALVIN CHURCH** has a remarkably fine Norman arch and Norman font.

**TICKHILL** is a handsome Perpendicular church, with a nave, aisles, and clerestory ; a chancel and fine tower with pinnacles.

Amidst the various barbarisms with which it has been cased and surrounded, the **OLD CHURCH** at **WAKEFIELD** still preserves some ancient features ; the south porch is good Perpendicular, and some of the piers and arches in the nave and chancel are good ; the tower and spire seem Early English, but have been much repaired, and a new door and window inserted.

On the **BRIDGE** at **WAKEFIELD** is a small **CHAPEL** of Decorated character, highly enriched, and though much mutilated, a beautiful specimen of that style.



WORSBOROUGH has a neat low tower and spire, the church mostly Perpendicular, with a Decorated east window.

ILKLEY church is Early English. MITTON and WESTON of Decorated character.

The Churches of BADSWORTH, BAWTRY, BROTHERTON, FERRY FRISTON, GUISELEY, HAYSGARTH, HUDDERSFIELD, KIRKTHORPE, and THORNIHILL, have all some portions of ancient work remaining, amidst alterations and mutilations; and the following list are principally of the Perpendicular style; some of them of that late and rough character prevalent in the north, while others are of better detail:—ALMONDBURY, ASTON, BARLBY, BRADFORD, BINGLEY, BOLTON, CAWTHORNE, GARGRAVE, GIGGLESWICK, GISBURN, HALIFAX, HANDSWORTH, HEADINGLEY, HOOTON ROBERTS, KILDWICK, LAUGHTON ST. JOHN, LONG PRESTON, OTTLEY, ROTHWELL, SKIPTON, SOUTH ANSTONE, TANKERSLEY, THORNE, THIRIBERG, WADDINGTON, WENTWORTH, and WRAGBY.

The churches have been arranged in Ridings; the other buildings will be noticed without such distinction. Of monastic edifices this county has some very fine remains.

AYTON ABBEY is entirely ruined, and very little is left standing.

There are some remains of BOLTON ABBEY deserving attention.

BURTON PRIORY, near Barnsley, has some very beautiful portions remaining; the east end of the church and some domestic apartments are of Decorated character. A pigeon-house seems of Early English date; it is circular, and a curious building. A handsome Perpendicular gateway is standing at a little distance.

Part of the west end of BYLAND ABBEY is standing; it is Early English of beautiful character; there has been a fine circular window over a range of lancets.

EASTBY ABBEY, near Richmond, has fragments of various styles, but mostly of Early English and decorated. The buildings are very extensive, and consist principally of the domestic parts of the convent; the refectory has some windows with very elegant tracery.

FOUNTAIN'S ABBEY, near Ripon, is one of the most magnificent ruins in the kingdom; the greatest part of the walls of the church are standing; it was a very large cross church, partly Norman, and partly Early English, and has a curious eastern transept quite at the east end. The tower is late Perpendicular, and stands on the south side of the nave. The cloisters, the refectory, and various other portions, remain more or less perfect, and are very carefully preserved; this ruin is deserving of close examination.

Of KIRKHAM PRIORY, the gateway, a beautiful Decorated composition, and various other parts remain. Some portions are Norman, others later.

KIRKSTALL ABBEY, near Leeds, is most beautifully situated, and consists principally of the ruins of the church, a very large cross church, with the tower in the centre; and there are remains of the



cloisters and some other buildings, principally of late Norman character, with some later additions.

At RICHMOND is the steeple and part of the cross of the GREY FRIARS remaining; it is a remarkably elegant specimen of good Perpendicular work.

RIVAUX ABBEY has much of the church, parts of the refectory and cloisters, and adjacent buildings, in a state to be very useful to the student. Some portions are Norman, others Early English, and there are some curious mixtures of these styles. The church has a large portion of the choir with the details in a perfect state, and is an uncommonly beautiful composition. These ruins deserve careful examination.

ROCHE ABBEY has a portion of the transepts and cross remaining; the arches are pointed with round-headed clerestory windows.

There are some small remains of the church of WYKEHAM ABBEY, but in a very ruinous state. BRIDLINGTON PRIORY, EGLINGTON, and COVERHAM, have still portions remaining.

Of WHITBY ABBEY, a large portion of the very magnificent church remains; part of it is of Decorated character, and part earlier; the details are in many parts very fine.

At YORK, ST. MARY'S ABBEY has the gateway remaining, and part of the church; the latter is of the richest and most beautiful specimens of transitions from Early English to Decorated that has remained for examination. Its tracery, mouldings, and other details, are of the most delicate composition; and being entirely exposed, are fast decaying.

The gate of entrance to TRINITY PRIORY, in YORK, also remains, but built up with modern erections.

Of Castellated edifices this county has some very fine specimens of various dates; of these may be noticed BOLTON CASTLE, CONINGSBURGH CASTLE, the keep of which presents some very early and curious Norman features; HELMSLEY CASTLE, of which the remains are of later date. KNARESBOROUGH CASTLE has some beautiful Decorated portions, and some round towers of excellent masonry. Of MALTON CASTLE the remains are very few; those of MIDDLEHAM TICKHILL and PICKERING CASTLES are more considerable. PONTEFRAC T CASTLE has various curious portions. The remains of RICHMOND CASTLE are very extensive; the keep is Norman, and a very fine one. SANDAL CASTLE has only the mount and a few portions of walling. Of SHERIFFHUTTON CASTLE the ruins are extensive, and principally of Perpendicular character, SCARBOROUGH CASTLE has part of the keep standing, SKIPTON CASTLE has some ancient portions, with modern alterations and additions. SLINGSBY CASTLE is mostly Perpendicular, and only the walls remaining. CLIFFORD'S TOWER, part of the ancient CASTLE of YORK, is a very curious edifice, and deserves attentive examination. The WALLS and GATES of York,

though much mutilated, and parts in a decayed state, deserve attention ; of the gates may be enumerated, MICKLEGATE, WALMGATE, BOOTHAM and MONK BARS, and LAYTHORP and CASTLEGATE, POSTERNS.

Of Domestic Buildings, this county does not contain so many curious ones in proportion to its size as some others, but a few may be noticed :—

The GUILDHALL of the city of York is a fine Perpendicular hall, The Palace of the Archbishop of York, at BISHOPSTHORPE, has a small Early English CHAPEL. BROWSHOLME HALL, HEATH HALL, an ancient HOUSE at NEW MALTON, another near PONTEFRACCT Castle, and one near St. Mary's Abbey, York, are good specimens of their several dates. FOUNTAIN'S HALL, near the abbey, is late, but a good outline. The GEORGE INN, in Coney-street, York, has a very handsome ancient doorway. MARKENFIELD HALL, near Ripon, is also to be noticed.

At the close of the English counties, it may be proper to state, that from some parishes being partly in two counties, it is possible that a building may be noticed under a county different from the one usually taken.

## Wales.

BANGOR CATHEDRAL is situated in an enclosure, allowing pretty good views of each side of the building. It is a cross church, with a tower at the west end. The tower, nave, some parts of the transepts, and most of the windows of the choir, are Perpendicular ; the south aisle of the nave is Decorated, and there are some buttresses, and other portions of Early English character. There is a north aisle to the choir, which is divided and used as a chapter house and vestry. The font is a handsome octagonal one, of Perpendicular character.

LLANDAFF CATHEDRAL is of various dates, and partly in ruins, with a modern erection within the ancient walls ; it is nearly insulated so as to be seen on each side. The west front has a fine Perpendicular tower to the north, and none to the south. The west end, and a portion of the nave, is a fine specimen of Early English, with a much enriched Norman south door, and a plainer one to the north. Some parts of the choir and lady chapel are of Decorated date, with later inserted windows, and some modern ones. The middle part, now used as the choir, is modern, and has a Grecian portico over the altar. The chapter house, a square with a central pillar, is early Decorated, with plain but elegant groining. There are several ancient monuments in the building. The details of some parts are excellent, particularly the Early English. Near the cathedral are some remains of the episcopal PALACE in ruins.

ST. ASAPH CATHEDRAL.—This cathedral is completely insulated ; standing in a church-yard of moderate dimensions, close to the south

side of the street of St. Asaph. The church-yard is sufficiently large to afford a good view of each of its sides. It is a plain cross church, with a short square embattled tower at the intersection, having at the north-eastern angle a square staircase turret. The nave has side aisles; the transepts and choir are without aisles. There are no additional buildings, nor does any thing now remaining lead to the supposition of there having been any. The choir is a modern re-edification, with much attempt at imitation of ancient work, but no real resemblance to any style, though the intention appears to have been the imitation of the Perpendicular style. The nave and transepts are evidently of Decorated date, and though worked very plain, contain some singularities, and even beauties; among these may be reckoned the west window, which is an elegant one of six lights. The piers and arches of the nave consist of plain but bold mouldings, as does also the western door. The buttresses about the church are few, but bold, simple, and very plain. The clerestory windows of the nave are small square apertures, with portions of tracery which appears to be ancient. The windows of the transepts are all of Decorated character, but nothing uncommon as to their tracery. The belfry windows of the tower appear to have been altered. The tower and some other parts have partially undergone some of the same renewals as the choir. A portion of the transepts is separated for the chapter-house and vestry.

ST. DAVID'S CATHEDRAL is a large cross church, with a lofty but plain tower at the intersection; it is much surrounded by buildings, and its exterior partly in ruins. The plan has a nave and aisles, transepts and a choir, the aisles of which are unroofed. The south transept has two vestries to the east, and the north transept a school house in the same situation. There was once a lady chapel, but it is now unroofed and dilapidated. The greatest part of the building is of a late Norman character, with some portions of the later styles, and a number of Perpendicular windows inserted. There have also been some modern reparations. The interior has several rich portions, particularly the rood loft screen, and a small chapel east of the choir, which has fan tracery groining. There is a little wood screen work. At a short distance there are considerable remains of the BISHOP'S PALACE, some portions of which deserve examination.

BEDGELLERT is a small church of Early English character, with three lancet windows at the east end.

ST. DAVID'S CHURCH, BRECKNOCK, is a large cross church, with a lofty tower in the centre.

ST. DONAT'S CHURCH has several ancient monuments.

GRESFORD CHURCH is a very beautiful Perpendicular edifice, with a lofty tower of fine composition. The church is late in the style, but has many excellent portions. There is a rich niche in the north aisle, and a water drain in the south aisle. The rood loft screen is remaining, and in good preservation. The wood roof is a very fine

one in square pannels, with ribs and flowers. There are considerable portions of fine ancient stained glass in some of the windows. In the south aisle is a flat arch over an effigy in chain mail. There are several portions of wall which appear older than the general character of the church, one of which contains the water drain, and another the monument. The font is Perpendicular, but not a very good one. This church is beautifully situated, and deserves careful examination.

HOLT is a plain Perpendicular church, with a tower, and a nave and aisles of equal height, without a clerestory.

LLANGHAM CHURCH has a handsome water drain, and other portions deserving attention.

MOLD is a rich and beautiful Perpendicular church, with remarkably light and elegant piers and arches, the spandrills of which are beautifully enriched. The tower is modern. There are some portions of ancient stained glass.

NORTHOPE is a handsome church, principally of Perpendicular character, with a lofty and handsome tower, not much enriched, but of good proportion.

WREXHAM is a large and fine Perpendicular church, with a lofty and very rich tower. The church has an octagonal east end, and is of good composition: but the principal feature is the tower, which is very much like some of the Somersetshire towers, and is entirely covered with rich panelling. The corner buttresses are finished by rich open work turrets.

The following Churches have all portions of ancient work, though some of them have various alterations and insertions;—

BEAUMARIS,	FLINT,	LLANGHERNE,
CAERWENT,	ST. MARTIN,	NEWPORT,
CARDIFF,	ST. MARY and	OVERTON,
CARMARTHEN.	ST. THOMAS, at	RHYDLLAN,
CHIRK,	Haverfordwest,	RUABON,
CIYNOG,	HAY,	ST. ASAPH,
CRICKHOWELL.	HOLYWELL,	TENBY, and
DENBIGH,	LLANGOLLEN,	WHITEFORD.

In the church-yard of LLANTWIT MAJOR is a sculptured stone or cross, with carvings of knots and other ornaments.

Of the Monastic edifices in Wales, the following deserve notice;—

BASINGWERK ABBEY, near Holywell. These ruins are considerable; parts of the church, some of the domestic apartments, and part of the chapter house remain, which are remarkably elegant specimens of Early English; some of the details are very beautiful.

The ruins of the Priory at BRECKNOCK are not of great extent.

There is a considerable monastic or ecclesiastical edifice in ruins at DENBIGH.

The Priory of ST. DOGMAELS, in Pembrokeshire, is an Early English ruin of small extent.

EWENNY PRIORY has various portions remaining.



The Chapel of ST GOVEN is small, and situated almost close to the sea, among rocks of great boldness.

There are some remains of a Priory at HAVERFORDWEST.

The Chapel over the celebrated spring at HOLYWELL, is a singular and very beautiful composition of late Perpendicular; it is very small but is very highly enriched, and has some very beautiful groining and niches. Above is a room not often visited, which, though much plainer, is deserving of attention.

Of MARGAM ABBEY, the chapter house, a beautiful polygon, is the principal remain, and has some good details.

PYLE PRIORY has the gateway tower standing, but much ruined.

VALLE CRUCIS, near Llangollen, has little more than the walls of the church remaining; but these and some other fragments, are very beautiful, particularly the west end.

In castellated remains Wales is very rich; some of them very extensive, with a variety of excellent detail: and others with little more than a portion of ruined wall. The Castles of CONWAY and CARNARVON are pre-eminent; they are each very extensive; they each retain portions of valuable detail, and are each situated on the banks of a river; there is, however, one curious difference, which at once distinguishes them from each other, which is, that at Conway all the towers and turrets are circular, and at Carnarvon they are all angular. Some portions of the detail of these castles are of Decorated date, and very good.

CHIRK CASTLE is inhabited, and has portions of various dates.

The Castle of ST. DONAT'S is habitable, and is principally Perpendicular.

CAREW CASTLE is in ruins, but has some magnificent apartments, and several ranges of very large windows.

The Castles of COYTY, FLINT, HARLECH, LLACHARNE, LLANSTEPHAN, MANORBEER, and RHYDLAN, have large portions of the walls standing; several of them are very extensive, and in some nearly all the exterior walls are standing.

The Castles of CARMARTHEN, CILGERRAN, COCH, LLANDAFF, and PEMBROKE, have considerable portions remaining, with other parts completely ruined. Those of ABERYSTWYTH, BRECKNOCK, CRICKHOWELL, TENBY, and NEWCASTLE-IN-EMLYN, have smaller portions remaining.

The Castles of CAERGWRLLY, CARDIFF, DOLBADERN, HAVERFORDWEST, NEWPORT, ROACH, and SWANSEA, have most of them only the keep or a single tower standing; those of DENBIGH, LLEHAIDEN, and PEN ARTH, have little more than the gateway, while those of CRICIETH, KIDWELLY, and PENCOED, have the gateway and portions of ruined walling.

Of Domestic buildings may be noticed, CORSYGEDOL, GWIDIR HOUSE, LLANFEY COURT; and TUDOR HALL, in Anglesea.

This enumeration does not include more than a portion of the



ancient edifices in the Principality ; indeed its architectural features deserve far more attention than has hitherto been paid to them, more particularly in those parts remote from the public roads, where many small but curious edifices are most likely to be found.

## Scotland.

**ABERDEEN.**—The Church of ST. NICHOLAS is a large and curious edifice, and, like many of the ancient churches still used in the large towns of Scotland, has accommodation for more than one congregation. This is a cross church, with a tower and short spire at the intersection ; the nave is modern, and contains one place of assembly, and the choir another, the transepts serving as entrances, vestry, &c. The arches of the cross are Norman, some other portions of the transepts are Early English, the choir is Decorated, with a semi-hexagonal east end ; some of the windows have very good tracery. There is a crypt under the eastern part of the choir. To the aisles of the choir there are affixed some lead spouts, with a rich tudor flower cast on them as an ornament, which standing free, has a good effect. There is in the choir a little fine wood screen-work, and in different parts of the church some ancient monuments, particularly one in the north transept under an arch. A part of the tracery and mouldings of the windows of the aisles of the choir, are worked in granite.

**CORSTORPHINE CHURCH** is principally of late Perpendicular character with some singularities, some parts are very rude and poor.

**DALKEITH CHURCH** is partly unroofed and partly modernised, some parts are good Decorated work, the chancel has an octagonal east end.

**DALMENY** is a small but very beautiful Norman church, with some parts much enriched. There are some modern restorations and alterations.

**DOUGLAS CHURCH** has several fine ancient monuments.

**DUMBLANE CATHEDRAL** has the choir fitted up as a parish church, which is without aisles. The nave has aisles and is in ruins. On the south side of the south aisle, is a Norman bell tower, small and lofty, with a later upper story. The general style of this building is Early English, of a very beautiful character, but it has various later insertions and alterations. The north aisle of the nave is continued eastward, and forms the chapter-house, now a vestry, which is a beautifully groined room, in it are two effigies of an Earl and Countess of Strathearne. There is a very fine tomb of a bishop under a much enriched arch, with short shafts and flowered capitals, having also very good mouldings, and two rows of toothed ornament. In the church are some wood stalls, and a little good wood screen-work.

**DUNDEE CHURCH** has been a large cross church, and now is

arranged to accomodate four congregations. The tower at the west end is a very fine one of Decorated character, but mutilated ; the nave is modern, and does not fill up quite to the transepts, the centre of the cross is destroyed, and its place occupied by lumber-rooms and entrances. Each of the transepts is fitted up for a congregation, and the choir for another. The old church has been Early English and Decorated, but nearly all the windows are modern. In the clerestory of the choir were small lancet windows, and the piers and arches are plain but good.

**DUNFERMLINE CHURCH** is the ancient abbey church, with a modern choir, transepts, and central tower ; the ancient part consists of the nave, and a tower at the west end of the north aisle. A large portion of the nave is Norman with considerable enrichment. There is a very rich Norman north door, and a porch of later date ; there are some Early English windows in the north aisle, and some Decorated portions about the west end. There are two stoups in the porch.

**ST. GILES'S**, or the High Church, **EDINBURGH**, has been altered and restored, it is now divided for two congregations, and some portions are separated for other purposes. The plan of the edifice is a nave, choir, and transepts, with aisles and chapels, both north and south : a large portion of the building is of Decorated character, with later additions and insertions, and much modern alteration. The choir is the principal church, and has good groining ; some of the piers have flowered capitals, and some of the arches good mouldings. The tower at the intersection of the cross is low and massive, crowned with a lantern bearing some resemblance to that at St. Nicholas, Newcastle, but very flat, and much inferior in effect to that beautiful steeple.

The **COLLEGE CHURCH**, **Edinburgh**, is the choir and transepts of a small but very curious cross church, the nave of which is destroyed, and the tracery of most of the windows taken away. The interior is a very beautiful Decorated composition, with the capitals of the piers enriched with foliage, not exceeded in design or execution in any English cathedral. The mouldings of these piers and arches are very good, and the church is groined, the aisles plain, the centre and transepts richly ornamented with very good bosses. The exterior has some good mouldings and other details. The south door has an open porch, formed by a circular segmental arch between two bold buttresses with good groining. This porch is evidently the original, from whence something of the same kind, though much smaller, at Roslin Chapel, has been taken. This building is all of good Decorated character, and is deserving of minute examination and study.

**ELGIN CHURCH** is the nave and centre tower of a cross church ; it has been much patched and modernised, but has various portions deserving attention, particularly three doors, with some good mouldings filled with the toothed ornament and flowers.

**GLASGOW CATHEDRAL** is a large and fine cross church, with

remarkably short transepts. It has a tower and spire at the intersection, and another tower at the west end of the north aisle. The nave and aisles form one church, the choir and aisles another; the transepts and part of the nave are open as a vestibule for access to each church. The general character of the church is Early English, very excellently designed and executed. On the north side of the east end of the choir is the chapter-house, and beneath it and the choir a crypt. The composition of the nave and choir is different, but each very good. In the choir the capitals of the piers are flowered, in the nave plain. Those in the choir very much resemble some capitals in the transepts at York Minster, and are equally well executed. The west door (now stopped) is one of great richness and beauty, and bears a strong resemblance to the doors of the Continental churches, being a double door, with a square head to each aperture, and the space above filled with good niches; the general design of the doorway is French, but the mouldings and details English. There is a late screen at the entrance into the choir, and one or two ancient monuments. The crypt under the choir and chapter-house is not equalled by any in the kingdom; it is from the fall of the ground well lighted, and is an uncommonly rich specimen of Early English; the piers and groining are of the most intricate character, the most beautiful design and excellent execution; it is now cleaned, and carefully kept from injury. The groins have rich bosses, and the doors are much enriched with foliage and other ornaments; the piers have fine flowered capitals, much like some at York. The increased care bestowed of late by the Lord Provost and magistrates on this church, particularly as to the crypt, has been very beneficial; and much credit is due to J. Cleland, Esq. the superintendent of works, for the judicious mode in which the clearance of rubbish and cleaning has been effected. The upper part of the tower and spire, and a few other parts, are much later than the other work, but will be easily distinguished. This church, like several others in Scotland, is not known or studied so much as it deserves to be.

The TRON CHURCH, Glasgow, has a Perpendicular tower, but the church is modern.

HADDINGTON CHURCH is principally Perpendicular.

KIRKLISTON CHURCH is mostly modern, but the tower is ancient, and two doors are preserved, which are very fine specimens; the north door Norman and plain, the south door much enriched, and mixed Norman and Early English details.

The Church at LEUCHARS has considerable Norman remains; the chancel and an eastern circular end (on which is now set a modern steeple,) are very good Norman, with intersecting arches, and within are several fine arches. The whole of this work is in tolerably good preservation, and is one of the best Norman remains in Scotland. The enrichments consist of billets, chevrons, and cabling, with some others.

**LINLITHGOW CHURCH** is a large and handsome edifice, with a nave and aisles, transepts, choir and aisles ; the eastern end a semi-hexagon. There are many modern reparations, and the very beautiful crown on the tower, a finer one than that at St. Giles's, Edinburgh, has been taken down ; the screen and some of the ceilings are modern. The nave is open, as in English large cross churches, and the choir pewed and galleried for service. Most of the walls, and many windows of this church are of Decorated character ; but there are other portions of a transition to Perpendicular, and a few of good Perpendicular. There are some good ancient groinings in the aisles ; and the south porch and south door, with an oriel above, deserve attention. There are various parts of this church which evince the connexion of Scotland with France ; the west door is double, with square heads to each, and a window over the door in the same arch ; and there are various circular headed parts of Perpendicular character. This church is very clean within ; it has several very fine Decorated windows, and deserves careful examination.

The Church of **OLD MACHAR**, sometimes called the cathedral of Old Aberdeen, is large and handsome, though only the nave of the original church, the choir being destroyed, and only a very small portion of walling of the transepts remaining. The west front of this church is very imposing, and is mostly worked in granite, in a very bold style, and of Decorated character. It has two towers with short spires, the towers machicolated ; a large west door, and over it seven long one-light windows, with round arches, trefoiled in the head. The piers are round, and some of them (particularly the great pier at the cross) have flowered capitals, very well worked. There is a south porch, with some details worked in granite, much smaller than might have been expected from such a material. The wood ceiling of the interior, though later than the church, is a handsome one. In the transepts are several fine ancient monuments, two, considerably enriched, but suffering much in the detail from constant exposure to weather.

The Cathedral of **ST. MAGNUS**, at Kirkwall, in **ORKNEY**, is a large edifice, with some Norman portions, and some of later date.

The Church at **PAISLEY**, the nave of the Abbey church, is a large and handsome edifice, partly Early English and partly Decorated ; the west front a fine composition ; the interior is also fine ; the aisles Early English, the clerestory Decorated. The transepts and choir are in ruins ; but there are some fine remains, particularly a large window in the north transept despoiled of part of its tracery, and some beautiful stone stalls in the choir, where is also a plain water drain. The chapter house, or at least a south chapel near the remains of the cloisters, is unroofed, and is a beautiful specimen of Decorated work ; the east window is a fine one, and under it is a large band or pannel of sculpture, apparently of later date. The roof is not groined, but has groin ribs laid on an arch, an arrangement not uncommon in



Scotland. In the centre of this chapel is a very rich altar tomb, with an effigy and rich canopy ; it is of Perpendicular character, but remarkably well designed and executed. There are some remains of the abbey buildings, and in different parts of the church and ruins are some very good doors and windows, with very good tracery. Under the clerestory windows are some large and very singular corbels, which are nearly if not quite unique. This church, like many of the large churches in Scotland, is surrounded by buildings, and only to be examined by access from several different points.

**PERTH CHURCH**, now divided into three parts for separate congregations, has been a handsome cross church, with a low tower and short lead spire ; it is mostly of Decorated character, but with many modern alterations and restorations. Some of the piers and arches are good ; and there are several round headed apertures of late date, as noticed at Linlithgow. There are some portions of good plain groining.

The **OLD COLLEGE CHAPEL** at **ST. ANDREW'S** has a lofty tower, forming the gate of the College. This chapel has an hexagonal east end, and has been a rich building, but much mutilated. There is a rich monument within to Bishop Kennedy.

**STIRLING CHURCH** is a large edifice, with a massy tower of Decorated date at the west end ; the nave is low, with round piers and moulded arches pointed ; some good Decorated windows, and a small clerestory with round headed windows. The chancel is lofty, with fine piers and arches ; the east end octagon, with a curious ancient stone ceiling : the windows modernised and patched ; the buttresses bold and ornamented with niches. This part seems of later date than the nave.

The following Churches, though some of them are partly in ruins, and most of them partially altered and modernised, contain portions of ancient work ;—**CARNWARTH, COLDINGHAM, CRAWFORD, DUD-DINGSTONE, LASWADE, LECROP, RESTALRIG, SEATON, and SOUTH LEITH.**

The ruined Abbeys and Cathedrals in Scotland are some of them very fine.

**ARBROATH ABBEY** has been very extensive : the principal remains are part of the nave, a small portion of the east end, and most of the chapter house and south transept. The west doors, and one in the north aisle, have had very fine mouldings, and what details remain are very good : the whole has been Early English. Near the west end is the **ABBAY GATE**, a fine one, of Decorated character, plain, but of good composition.

There are some remains of the Church of **BEAULEY ABBEY.**

The tower is all that remains of the once rich Abbey of **CAMBUS-KENNETH.**

The ruined chapel of **COWIE**, near Stonehaven, has some Early English portions.



The remains of DRYBURGH ABBEY are considerable; parts of the church, and parts of the domestic buildings, are standing, and are of various dates; but mostly Norman and Early English, with some Decorated portions, and a continuance of Norman forms mixed with the later styles. There are some fine doors, a few good windows, and various small chapels and passages; the details of the work are in general very good, and the whole deserves attention.

There are some remains of the ABBEY at DUNFERMLINE connected with the church; these appear to have been the refectory, and a fine plain gateway; in the refectory are a reading gallery and some good windows. These remains are of Decorated character, with some round arches.

ELGIN CATHEDRAL must have been, when entire, one of the finest buildings in Scotland. Though now in ruins, enough remains to show the excellence of the composition and details. The plan has been the usual one of a large cross church, a nave, aisles, and transepts, a choir, some chapels, and an octagon chapter-house on the north side. There were originally three towers, one in the centre and two at the west end. Part of the towers and west front, part of the south transept, and most of the choir, with the chapter-house and chapels, remain standing; all the rest of the church is destroyed or lying in fragments on the ground. The chapter-house and a south chapel are richly groined; the choir seems to have been arched with stone and not groined. There are some good stalls, some remains of screen work, and several very fine monuments. The tracery of most of the windows has been destroyed. In the chapter-house are preserved numerous portions of carving of various dates and style of execution, but most of them very good. The general arrangements of this church seem to have been Early English, carried on slowly, and thus mixed gradually with ornaments of later date. There are several very fine doors, and in some of these the ornaments of the Early English and Decorated characters are mixed. The east end is a very fine specimen of enriched Early English, not exactly resembling any other example of that style. The western towers are of a plainer character, and the wall between them, with the great entrance doors and a large window above, seem of rather later date. The chapter-house may be considered Decorated, and there are a few fragments of Perpendicular character. This church must be seen to be properly appreciated, and it is to be regretted, that this, like many other Scottish edifices of value, has not yet been adequately illustrated by engraving.

The ABBEY of HOLYROOD, of which the chapel is the principal remain, has some good specimens of Early English composition, with some curious detail. There are small portions of Norman, particularly a door and part of the south aisle. The west door is fine and much enriched.

Some portions of the ancient Church and Monastery at IONA remain,

but unroofed and ruined. There are some round piers and pointed arches, and some doors and windows with round headed arches. There is a tomb with an effigy in the church, and some portions of the monastic buildings still remain standing. In the church-yard is an ancient Cross.

There is an ancient Chapel on INCH CORMAN, which has some curious parts.

JEDBURGH ABBEY is the remains of a large cross Church, partly of Norman, and partly of Early English character.

KELSO ABBEY is a fine Norman ruin ; part of the transepts, centre tower, and west end remain. There are some fragments of Early English, and some portions of the Norman mouldings are small and delicate, with the nail head ornament in some of them.

LANARK old Church is in ruins ; but there is a good door, and some other portions of Early English character.

LINCLUDEN is the remains of a small but beautiful church, which appears to have been of late Decorated character. The tracery of the windows has been much mutilated ; but enough remains to shew that it was very good. There is a fine door, a rich monument, some very beautiful stalls, and a water drain in the chancel, which was separated from the nave by a screen of late and singular character. There is a tower and some vaults, with several ruined walls connected with the chapel on the north side. This chapel deserves attention for its singularity of forms in the round arch with Decorated details.

MELROSE ABBEY has the walls of great part of the church and part of the cloisters standing ; it has a gradation of style from Early English to Perpendicular, and very good examples of each ; but the largest portion is Decorated, with some tracery, and other details, which are hardly exceeded in the kingdom. Here are, as before noticed in many Scottish edifices, examples of early forms with late details, particularly a semicircular headed door with Decorated mouldings of the best character. There are some good ancient monuments, and many water drains ; some of which are very evidently insertions ; some of them in the chapels standing in the south side of the nave are curious for a mixture of early ornament, the nail head and the toothed ornament, with forms and details of late Perpendicular. The carvings in the cloisters are curious, from being executed in a flat style, which has been adopted in Scotland in a few other instances ; and also from shells being carved for square flowers instead of the usual foliage. There are some good triforium arches, with square pannels under them, which are useful examples for modern imitation. The plan of the nave is curious, having a very narrow south aisle, and beyond that, a lower south aisle much broader. The eastern part projects but little east of the transept, making the choir very short, and this portion is richly groined. There are many windows with fine tracery, particularly the south transept window, a Decorated one of five lights, the composition of which has rarely been exceeded.

The east window is Perpendicular, with many of the arch lines straight, instead of being curved, as usual. This window has been mutilated in the alternate lights, so that it is very difficult to make out the original design. There are other curious portions about this building, and the whole deserves the most careful examination.

The ABBEY of PLUSCARDINE has part of the church and some of the adjoining buildings remaining, and these are carefully preserved, and part made habitable. There are some Decorated and some modern insertions; but most of the work is very good Early English, and in some parts much resembling in character some works in Kent. There are traces of the cloisters, and some round-headed doors with Decorated, and some with Early English mouldings. One room seems to have been the chapter-house, and its mouldings are remarkably delicate and well executed. The north transept is a fine composition, and has had a very large circular window in the gable.

ROSLIN CHAPEL has been so well illustrated by plates, that it will not be necessary to notice it so minutely as might otherwise be the case; this building is of Perpendicular date, and if its details are carefully examined, they will be found mostly of that character; but from the massive proportions of many parts, and the elaborate minuteness of others, there is a singular character about it, unlike almost any other building in the kingdom. The portion remaining consists of the choir and aisles, and part of the east walls of the transepts, with a chapel at the east end of the north aisle, sunk many steps below the level of the church, but which from the fall of the ground is lighted by an eastern window. There is a small clerestory, the piers are short, and round, but variously reeded, channelled, and otherwise enriched; they support in some parts straight lined stone imposts, covered with carving of small figures and other ornaments; the arches are some round, others pointed. The ornamental flowers and other small enrichments are profusely scattered over the work, and while some are very minute, others are remarkably large, and they are varied as to their style of carving. There are several square-headed apertures, and the general appearance of the work intimates a communication with the Continent. This edifice is certainly a curiosity, but contains hardly any thing which it is desirable to imitate in modern work.

The Cathedral of ST. ANDREW'S is the remaining portion of a very large cross church, which was principally of very late Norman character, with some portions Early English, and some parts later. The east end of the choir, part of the walls of the south transept and south aisle of the nave, and a part of the west end, are all that are now standing. The details of the several styles, as far as they can be made out, are very fine, and it is to be regretted that so little is left for examination.

In the same enclosure with the Cathedral, which is surrounded by an ancient wall with turrets, stands the Chapel of ST. RULE,

a small Norman structure, with a plain but lofty square tower. This chapel has now no roof, but there are marks of three roofs of different elevations. This building is in good preservation, and a modern staircase has been built for access to the top of the tower.

There are various remains of the buildings of the monastery adjacent to the cathedral, of these the most important is the ABBEY GATE; this is near the west end of the cathedral, and is of Early Decorated character, plain, but of good composition.

There are some small remains of a Chapel called the BLACK FRIARS; it seems to be a north transept, with an octagonal north end; it is of Decorated character, with the remains of good windows and groining.

The Abbey of SWEETHEART, or NEW ABBEY in Galloway, is a very beautiful ruin, having most of the walls standing, and part of the groining of the transepts. The character of the work is a transition from Early English to Decorated, some lancet windows, and some with fine early tracery; the west end is a fine composition. The plan was a cross, with aisles to the nave and transepts, and none to the choir. There are some stone stalls and a water-drain, but mutilated. These ruins are not so much known as they ought to be, for the excellence of their composition and details.

The Castles of DUMBARTON, EDINBURGH, and STIRLING, all deserve attention, not only from their situation, but from the ancient portions they contain; in the two first these are small, but at Stirling there are portions nearly, if not quite, as curious as Roslin Chapel.

The Castellated edifices of Scotland have not yet had sufficient attention paid them; it has therefore been considered advisable to give the following list, that they may be more minutely examined and described. Of this list some are mere towers, others are ruins of great extent and magnificence; in some few instances, perhaps they are nearly annihilated, while the ancient name is given to a modern building adjoining to, or built near, the old edifice. Of these, some are called castles and some towers:—

ABERGELDIE,	CASTLE CAMPRELL,	DOUNE,
AROS,	CASTLE FRASER,	DRUMMOND,
ASSYNT,	CASTLE OF DOGS,	DUART,
BALVENIE,	CASTLE TORIN,	DUMBARTON,
BERCALDINE,	CASTLE VARRICK,	DUNBAR,
BERIDAL,	CARRICK,	DUNNOTTER,
BLAIR,	CATHCART,	DUNOLLY,
BOTHWELL,	CAWDOR,	DUNROBIN,
BRAEMAR,	CHAIRNSBURG,	DUNSCAITH,
BRANXHOLM,	CHISAMIL,	DUNSKY,
BROCHIEL,	CLUNIE,	DUNSTAFFNAGE,
BRODRICK,	COMBRA,	DUNTULM,
CAERLAVEROCK,	CRAIG MILLAR,	DUNTROON,
CARDONESS,	DOCHART,	DUNVEGAN,

EILAN DUNAN	INVERLOCHY,	NIDDRY,
ELIBANK,	KEISE,	PENCROSS,
FAIRLIE,	KILBURNIE,	RED CUMIN,
FINLAGAN,	KILCHURN,	ROSLIN,
FYVIE,	KILDONAN,	ROTHSAY,
GARTH,	KNOCK,	ST. ANDREWS,
GARWALD,	LENOX,	SINCLAIR,
GILNOCHIE,	LEVEN,	SKIPNISH,
GIRNIGO,	LOCH ALINE,	SMALLHOLM,
GLAMIS,	LOCH LEVEN,	STALKER,
GOLDILANDS,	MINGARY,	STRATHAVEN,
GRANTULLY	MOIL,	SWIN,
GYLEN,	MOY,	TRAQUAIR, and one on the
HALES,	NEWARK,	smaller CUMBRAY ISLAND

There are in Scotland some circular low buildings called DUNS, of which neither the dates nor uses have been properly explained. Some are much dilapidated, and others almost obliterated. They are—

AMWORTH in Galloway,	DUN MAC SNIOCHIAN,	One in BUTE,
BARRYHILL, parish of	Argyle,	One in CANTYRE,
Meigle,	DUN FHION, on the	One near CULLEN,
CASTLE FINDLAY, near	Beauley,	One on DUNDEE LAW,
Calder,	FINHAVEN, near Brechin,	One on DUNSKEIG HILL,
CASTLE GOWER, Gallo-	KNOCK FARRIL, Ross,	One near FORDUN, Mearns,
way,	LAWSHILL, near Dum-	One near INVERGARRY,
CRAIG PHADRIC, near	sturdy, Forfar,	One in ISLA,
Inverness,	MOAT OF THE MARK,	One on LOCH SUNART,
CREICH, in Sutherland,	in Galloway,	One on LOCH TARBET,
DUN EVAN, near Calder	NOATH, Aberdeenshire,	One on LOCH TEACHUS,
DUMADEER, in Aberdeen-	TOR DUN, near Fort Au-	Morven,
shire,	gustus,	One near STIRLING, and
DUNJARDEL, near Fyers,	One near BALBIGNO, in	One near TROUP.
	Mearns,	

There are a few edifices which are not strictly to be considered of either of the former classes, which may be noticed as containing singularities of architecture; some of them are in ruins, and some have been modernised. At ABERDEEN, CAMPBLETOWN, LINLITHGOW, and MELROSE, are Crosses, but of very different characters. At Aberdeen, KING'S and MARISCHAL Colleges have some ancient work. The BRIDGE over the Don, near Aberdeen, is a fine specimen of ancient work in that department.

At Dunfermline, the ruins of the PALACE nearly adjoining the Abbey, deserve attention.

At Elgin, the BISHOP'S PALACE and some adjacent buildings, and the TOLBOOTH, have ancient portions remaining.

At Glasgow the GUILDRY TOWER, and some parts of the old buildings of the COLLEGE, may be noticed.



HERRIOT'S HOSPITAL, Edinburgh, is a singular example of the mixed Italian style on its first introduction.

The ancient part of the House at HAWTHORNDEN, near Roslin, deserves attention ; the situation is peculiarly fine.

The PALACE of Linlithgow contains portions of very valuable detail ; some parts early, some late. The chimney in the great hall, and some other portions, are very curious.

At Stirling, an ancient building, now the MILITARY HOSPITAL, and the ruins of MARS' WORK, are curious, and deserve examination.

On the general view of the ancient edifices of Scotland, though much has been done for their illustration, much more remains to be done, as some of the best are still very little known in England.

## Ireland.

So great has been the mutilation of ancient edifices in Ireland, that very few indeed are to be found in a perfect state ; but the remains of these buildings are numerous, and many are deserving of more attention than they appear collectively to have had.

The Cathedral of CHRIST CHURCH, DUBLIN, is a large cross church, with several chapels, and having various parts altered and modernised, yet still containing portions deserving attention ; much of the building is Early English, with some earlier, and some later portions. A door has some very fine enrichments, partly Norman, and partly so far advanced that they may be considered Early English. An ancient effigy in this cathedral is called that of Earl Strongbow, but it is much mutilated.

ST. PATRICK'S Cathedral, DUBLIN, is also a large cross church, with a tower and spire. It has several chapels and attached buildings, and a part of the church was once used as a parish church. This Cathedral is partly Early English, with some earlier and some later portions. The choir is a beautiful composition, with elegant piers, having fine capitals with foliage, and the arches have good mouldings ; the triforium is light and elegant, and the clerestory has lancet windows ; the whole is groined with plain Early English groining, part of which is plastered, copied from the ancient stone.

The Church of ST. AUDOEN, in DUBLIN, has some ancient portions remaining ; as has also the CATHEDRAL of ARMAGH.

The Cathedral of KILDARE is in ruins, except part of the choir, which is kept up for service ; the ruins are extensive, and some portions deserve attention. In the church-yard is one of the celebrated round towers.

The Church of ST. CANICE, in KILKENNY, is the cathedral of the see of Ossory ; it is a large cross church, with a low tower at the intersection, and most of the building is in pretty good condition ; a

portion is Early English, and parts of later date. Near this cathedral is a round tower.

There are in Ireland several places, having a collection of ecclesiastical edifices, forming a sort of group of chapels, and though now mostly in ruins, they deserve a closer investigation than they have yet received. Of these may be noticed,

CLONMACNOISE, in King's County, where there are several churches in ruins, and two round towers; most of which edifices are very ancient.

GLANDALOUGH, in Wicklow, is another collection of small ruined edifices near each other, with two round towers, one of which is imperfect; and a curious building called St. Keevin's Kitchen.

MONASTERBOYCE, in Louth, is another group. There are several chapels, a round tower, and four crosses.

FOURE, in Westmeath, has three ruined churches and a monastery. The doorway of St. Fechins, one of the churches, is curious for having a plain square lintel, with a cross sculptured on it.

In LOUGH GARRON are the ruins of two Abbeys, standing on two islands.

Of the following list of Churches, some few are in use as such, and in tolerable condition; some of them have modern portions added; some are partly ruined and partly kept up; but a great number are in ruins.

AGHABOE,	St. Peter, DROGHEDA,	MILLEXTOWN,
ARCHERSTOWN,	DULEEK,	MOONE,
ARDBRACAN,	DUNMORE,	MORNINGTON,
ATHLONE,	FRETAGH,	MOSSTOWN,
BALDONGAN,	FURNACE,	NAAS,
BRAY,	KELLS,	NEWTOWN FORBES,
CASTLEDERMOT,	KILLBERRY,	OLD KILCULLEN,
CASTLETOWN,	KILBRIDE,	OUGHTERAD,
Chapel of ST. EIRE,	KILLESHEE,	RATHMICHAEL
CHAPEL IZOD,	KILLISHEY,	RATOATH,
CLONARNEY,	KILMANMAN,	REARY,
CLONCURRY,	KILSHARVAN,	ROSENALLIS,
CLONDALKIN,	KINSALE,	SCURLUGHSTOWN,
DERALOSSORY,	LANESBOROUGH,	SKRYNE,
DISERT,	LONDONDERRY,	ST. DOOLACHS,
DONAGHMORE,	LONGFORD,	SWORDS,
DONARD,	LOUGHSENDY,	TRIM,
DONNYBROOK.	LUSK,	TULLAGH, and
St. Mary, DROGHEDA,	MAYNOOTH,	YOUGHAL.

In addition to the Stone Crosses noticed above, the following may be mentioned; some of which are covered with very elaborate sculpture; CASTLEDERMOT, FINGLASS, KELLS, OLD KILCULLEN, MOONE, KILKENNY and KILCLISPEEN.

The remains of monastic edifices are numerous, and nearly all in ruins. Of these may be mentioned ;

ADAIR,	DULEEK,	MELLIFONT,
AGHABOE,	GREY ABBEY,	MULLINGAR,
AGHAMACART,	HOWTH,	MUCRUS,
ARKLOW,	INCH,	MULLIFARNAM,
ATHLONE,	JERPOINT,	NAAS,
BANAGHER,	KILBARRICK,	NEW ABBEY, near Kil-
BECTIVE,	KILBEGGAN,	cullen,
BONA MARGA,	KILCREA,	NEWTOWN ABBEY, East
CARLINGFORD,	KILDARE,	Meath,
CASHEL,	The Black Friars, KIL-	NEWTOWN PRIORY,
CASTLEDERMOT,	KENNY,	PLASSEY,
CELBIDGE,	Franciscan in KILKENNY,	RATOATH,
CLANE,	St. John's KILKENNY,	SLANE,
CLONARD,	LAHOIL,	SHROWLE,
CORCOMROE,	LARAGH,	St. John's Priory, near TRIM,
DRUMRANY,	LOUGHREA,	WEST KILKENNY.
DUNBRODY,	MALAHIDE,	TINTEN,
DUNGIVEN,	MEELICK,	TIPPERARY Holy Cross.
DUNDALK,		

The Castles remaining are numerous ; some of those in the following list are connected with modern buildings, and are inhabited, others have most of the walls standing, but unroofed, and some are entirely in ruins ;—

ABDEE,	CARRIGAHOOPLY,	DURROW,
ARDGLASS,	CARRIGADROKID,	EDENDERRY,
ARDMULLAN,	CASTLEBRACK,	GARRY,
ARKLOW,	CASTLECUFFE,	GLENARM,
ASIGH,	CASTLEDERMOT,	GRANARD,
ATHCARNE,	CASTLETOWN DELVIN,	GRANTSTOWN,
ATHLONE,	CLANE,	GESHILL,
ATHLUMNY,	CLOGHNOONEY,	HOWTH,
BALDONGAN,	CLONASLEE,	INCHMORE,
BALLYFERMOT,	CLONMACNOISE,	JIGGINSTOWN,
BALLYNAKIL,	CLONMORE,	KEEVIN,
BENBURB,	COURTSTOWN,	KENBAAN,
BLACK CASTLE, Wicklow,	DALKEY,	KILBERRY,
BLARNEY,	DEVANISH,	KILBRIDE,
BRAINSTOWN,	DRISHANE,	KILCLIEF,
BRAY,	DRYMNAGH,	KILDARE,
BULLOCK,	DUNAMAN,	KILGOBBIN.
BUNRATTY,	DUNDRUM,	KILKENNY,
CARBERRY,	DUNMORE,	KILKEA,
CARLINGFORD,	DUNLUCE,	KILLEEN,
CARLOW,	DUNMOW,	KILLELEAGH,
CARRICKFERGUS,	DUNSANY,	KILLENINNY,
CARRIGALINE,	DUNSEVERICK,	KILLISHEY,

KILTEEL,	NAAS,	SHRUEL,
LEA,	NAUL,	SWORDS,
LEIXLIP,	NENAGH,	TERMONFECKAN,
LISCARTON,	PHILIPSTOWN,	TIMOLIN,
LISMORE,	PUCK,	TIMON,
LOUGHSENDY,	RATHLINE,	TIMAHOE,
MALAHIDE,	ROCHE,	TINNEHINCH,
MACETOWN,	ROSCREA,	TORDAYLAP,
MAYNOOTH,	ROSS,	TORFECKAN,
MONKSTOWN,	SAUGHSKINNY,	TRIM,
MORRETT,	SCURLUGHSTOWN,	TRIMLESTOWN, and
MOONE,	SHEAN,	WATER.
MOSSTOWN,		

There remains to be noticed a description of buildings which are nearly peculiar to Ireland, and to which a very high antiquity has usually been assigned; these are the **ROUND TOWERS**: for a complete list of which, the author is indebted to the kindness of his friend, J. **VEVERS**, of the Kildare-street School, Dublin, who has visited most, if not all of them. They are as under:—

#### In ULSTER nine.

<i>County,</i>	<i>County.</i>
1. STEEPLE, near Antrim ..... Antrim.	6. MAGHERA, part destroyed .. Down.
2. ARMOY ..... Do.	7. DEVENISH ISLAND, in Lough Erne .. ..... Fermanagh.
3. RAM ISLAND, Lough Neagh, Do.	8. CLONES ..... Monaghan
4. DRUMLANE, ..... Cavan.	9. ENISKEEN ..... Do.
5. DRUMBO, ..... Down.	

#### In LEINSTER twenty-four.

<i>County.</i>	<i>County.</i>
1. CLONDALKIN, ..... Dublin.	12. Irishtown, KILKENNY .... Kilkenny.
2. LUSK ..... Do.	13. KILREE .. ..... Do.
3. RATHMICHÆL ..... Do.	14. TULLOHERIN ..... Do
4. SWORDS ..... Do.	16. Two at CLONMACNOISE .. King's.
5. CASTLEDERMOT ..... Kildare.	17. DROMISKEN, part destroyed, Louth.
6. KILCULLEN ..... Do.	18. MONASTERBOYCE, Do.
7. KILDARE ..... Do.	19. DONAGHMORE ..... Meath.
8. OUGTERAD ..... Do.	20. KELLS ..... Do.
9. TAGHADOE ..... Do.	21. DYSERT ..... Queen's
10. AGHAVULLER, part destroyed ..... Kilkenny.	22. TIMAHOE ..... Do.
11. FERTAG ..... Do.	24. Two at GLANDALOUGH, one imperfect. .... Wicklow.

#### In MUNSTER fourteen.

<i>County.</i>	<i>County.</i>
1. DRUMCLIFFE ..... Clare.	4. KINETH ..... Cork.
2. DYSART ..... Do.	5. AGHADOE ..... Kerry.
3. INISCALTHRA, in Lough Deirgeart ..... Do.	6. RATTOO ..... Do.
	7. DYSERT ..... Limerick.

	<i>County.</i>		<i>County.</i>
8. SCATTERY ISLE, in the		11. KILMALLOCK .....	Limerick
Shannon.....	Clare.	12 On the Rock at CASHEL....	Tipperary.
9. CLOYNE.....	Cork.	13 ROSCREA.....	Do.
10. BALLYBEG, the lower part		14. ARDMORE .....	Waterford.
only, ... ..	Do.		

### In CONNAUGHT nine.

	<i>County.</i>		<i>County.</i>
1. FEARTAMORE .....	Galway.	6. MELICK.....	Mayo.
2. KILMACDUAGH .....	Do.	7. TURLOUGH.....	Do.
3. AGHAGOWER.....	Mayo.	8. ORAN.....	Rosecommon.
4. BALAGH .....	Do.	9. DRUMSLIFF, in ruins.....	Sligo.
5. KILLALA .....	Do.		

Total—Fifty six remaining.

There were five others standing within a few years, namely:

1. ARDFERT,.....County of Kerry, which fell in 1770.
2. CORK,.....County of Cork, pulled down about 80 years ago.
3. BRIGOWN,.....Do. Do. about 1790.
4. Ship-street.....DUBLIN, destroyed a few years back.
5. DOWNPATRICK,..County of Down, pulled down 1792.

The last was taken down to enlarge the cathedral, after being partly ruined for many years; and it is very remarkable, that under the foundation of this tower, were found the vestiges of a more ancient church, which appears to have been of exceeding good masonry, and upon a large scale. In the walls of the tower there were many pieces of cut stone, that had evidently been used in some former buildings.

Of these towers much has been written, and their dates and uses have been much contested; as to the latter, they seem to have been considered as ecclesiastical structures, from their constant vicinity to churches; but their particular service is very difficult to assign. They are from 60 to 70 to above 100 feet high: they usually taper from the bottom; their diameter at the ground being from 16 to 20 feet without, and from 10 to 14 feet within. The door is usually some feet from the ground, and when perfect, they have generally a conical top, and four small windows some distance below, opposed nearly to the cardinal points.

With respect to the date, it has been usual always to attach great antiquity to these Irish towers, and also to the round towers of churches in England; of which a few are in Sussex, more in Suffolk, and still more in Norfolk. Of the English ones, visited by the Author, he has by no means found their appearance to justify a very high antiquity; and the circumstances of the Irish tower at Downpatrick, as well as some sculpture and ornaments on one or two of the other towers, would seem to militate considerably against the very ancient date usually mentioned for these edifices.



There are, doubtless, other buildings in Ireland deserving attention, besides those enumerated; and there is no doubt, but both Ireland and Scotland would well repay an examination of ancient buildings, much more minute than has hitherto been attempted.

For the use of the student a Table is subjoined, showing the duration of the styles of English Architecture, and the Kings reigning in each period. To render this list more useful, it is printed in duplicate, that one may be cut out, and serve as a Table for the more readily consulting other works.

<i>Kings.</i>	<i>Date.</i>	<i>Style.</i>	<i>Remarks.</i>
William I.....	1065	Norman.	{ Prevailed little more than 124 years; no remains REALLY KNOWN to be more than a few years older than the Conquest.
William II.....	1087		
Henry I.....	1100		
Stephen.....	1135		
Henry II.....	1154 to 1189		
Richard I.....	1189	Early English.	{ Prevailed about 118 years.
John.....	1199		
Henry III.....	1216		
Edward I.....	1272 to 1307		
Edward II.....	1307	Decorated English.	{ Continued perhaps, 10 or 15 years later. Prevailed little more than 70 years.
Edward III.....	1326 to 1377		
Richard II.....	1377	Perpendicular English.	{ Prevailed about 169 years.
Henry IV.....	1399		
Henry V.....	1412		
Henry VI.....	1422		{ Few, if any, whole buildings executed in this style later than Henry VIII.
Edward IV.....	1460		
Edward V.....	1483		{ This style used in additions and rebuilding, but often much debased, as late as 1630 or 1640.
Richard III.....	1483		
Henry VII.....	1485		
Henry VIII.....	1509 to 1546		



## On Saxon Architecture,

OR

SUCH BUILDINGS AS MAY BE PRESUMED TO HAVE BEEN ERECTED IN  
ENGLAND BEFORE THE NORMAN CONQUEST.

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IN addition to what has been incidentally remarked on these buildings, I wish to consider these early edifices both in England and France, and I have to notice such buildings in both countries as are either known to be of date prior to the year 1000, or by their clear difference from anything of later date, may, from that clear difference, and their relation to other works known before the year 1000, be well permitted to be considered of an earlier date, until proved to be of a later one.

In France there are the following Buildings :

The Walls of the city of Bayeux,

The Theatre at Lillebonne,

The Church of Saint Germain at Rouen,

The ancient portion of a Church at Beauvais, now called the  
Basse Œuvre ;

All these present clear and definable Roman features.

At the Theatre at Lillebonne we have regular ashlar masonry with rubble backing : the front work very well done, with good clean joints. Also a wall with small stones about six inches long and about four inches high in the courses ; these form a thin skin, and have rubble backing, but with horizontal courses of what are called Roman bricks, that is flat tiles about fourteen inches long, eleven inches broad, and not quite two inches thick. These tiles act as binding courses to the small stone and rubble of which much Roman walling is constructed.

This horizontal bond of tiles accompanies nearly all the Roman walling which is built of small stones, both in England and that part of France included in my present observations.

It is present in the walls of Bayeux, where the courses of stone are irregular ; some small, some large ; in the Church of St. Germain, where the walling is of squared stone, rather larger than the small stones at Lillebonne ; and here there is also an outer tier of bricks around the arches, like a drip stone. It is also in the Basse Œuvre at Beauvais ;

where the walling is small stones with large joints, and the exterior arches, as well as the drip course round them, are partly formed of Roman bricks. The interior walling of this building is the white stone of that country, which, though so soft as to be easily worked, retains its edge and its form completely to the present time. This building (now a firewood warehouse) though sadly neglected, has much of its interior work, plain round arches and square piers, in very good condition.

These buildings are in France well known to antiquaries, and their dates constantly acknowledged as prior to the year 1000.

In England we have, first, a variety of Roman walling acknowledged to be such.

These walls are in various counties, from Northumberland to Kent, and many of them (I believe all in which the construction was necessary) have the bonding bricks more or less frequent.

There are a few Roman examples in which, from the mode of construction with large blocks of stone, it does not appear that the bonding bricks were used. Of these examples I may mention two which remain in a more perfect state than, considering their age, could well have been expected.

The first is the North Gate at Lincoln, which, as when first erected, is still used as the passage through the walls. This gate had originally an impost and architrave moulding; but they are now hardly visible.

The second is a portion of the Roman Wall near the military road from Newcastle to Carlisle; its walling is well done, and in a very perfect state; and near it is a quarry of most excellent building stone, from whence that used in the wall appears to have been taken.

I shall now, previous to enumerating the buildings which I have reason to believe were erected before the year 1000, state those particularities of their masonry, their forms and their details, which by the difference from works of known Norman date, give reason to suppose them of this very early period.

First. As to the masonry, there is a peculiar sort of quoining, which is used without plaster as well as with, consisting of a long stone set at the corner and a short one laying on it, and bonding one way or both into the wall; when plaster is used, these quoins are raised to allow for the thickness of the plaster. Another peculiarity is the use occasionally of very large and heavy blocks of stone in particular parts of the work, while the rest is mostly of small stones; the use of what is called Roman bricks, and occasionally of an arch with straight sides to the upper part instead of curves. The want of buttresses may be here noticed as being general in these edifices. An occasional use of portions with mouldings much like Roman, and the use in windows of a sort of rude balustre. The occasional use of a rude round staircase, west of the tower, for the purpose of access to the upper floors; and at times the use of rude carvings, much more rude than the generality of Norman work, and carvings which are clear imitations of Roman work.

All these marks do not in every case appear in each of the edifices ; but they are all more or less united to one another, and thus form a very interesting series.

The Buildings of this character as yet found, are :

1. The Church at Whittingham, in Northumberland.
2. The west end of the Church at Kirkdale, Yorkshire.
3. The Church of Laughton en le Morthen, Yorkshire.
4. The Tower of St. Peter, at Barton on the Humber, Lincolnshire.
5. Part of the west end of Ropsley Church, Lincolnshire.
6. The east end of the Church of Repton, Derbyshire.
7. The Tower of the Church of Barnack, Northamptonshire.
8. The east end of Wittering Church, Northamptonshire.
9. The Church of Brigstock, Northamptonshire.
10. The Church of Brixworth, Northamptonshire.
11. The Tower of the Church of Earl's Barton, Northamptonshire.
12. The Tower of Clapham Church, Bedfordshire.
13. The Tower of the Church of St. Bennett, Cambridge.
14. The Tower of the Church of St. Michael, Oxford.
15. A part of the Tower of Trinity Church, Colchester.
16. Some small portions of the Church at Stoke D'Abernon, Surrey.
17. The east end of the Church of North Burcombe, Wiltshire.
18. The doors (now stopped) of Brytford Church, Wiltshire.
19. A small part of the Church of Worth, Sussex.
20. The Tower of the Church of Sompting, Sussex.

This list comprises twenty edifices in thirteen counties, and extending from Whittingham, in Northumberland, north, to Sompting on the coast of Sussex, south, and from Barton on the Humber, on the coast of Lincolnshire, east, to North Burcombe on the west. This number of churches extending over so large a space of country, and bearing a clear relation of style to each other, forms a class much too important and extensive, to be referred to any anomaly or accidental deviation ; for the four extreme points all agree in the peculiar feature of long and short stones at the corners, and those stones of a varied character and all easily accessible in their respective situations.

These English examples of towers and churches I may, I trust, be permitted to describe with some minuteness, so that persons who visit them may know wherein consists their likeness to each other, and difference from other styles.

From what I have seen, I am inclined to believe that there are many more churches which contain remains of this character, but they are very difficult to be certain about, and also likely to be confounded with common quoins and common dressings, in counties where stone is not abundant, but where flint, rag, and rough rubble plastered over form the great extent of walling.



In various churches it has happened that a very plain arch between nave and chancel has been left as the only Norman feature, while both nave and chancel have been rebuilt at different times, but each leaving the chancel arch standing. I am disposed to think that some of these plain chancel arches, will, on minute examination, turn out to be of this Saxon style. I am the more induced to think so from the Tower at Whittingham, in Northumberland, having close to it one such plain arch, and next to it another semicircular arch, which would be called, if not early, certainly not very late Norman, yet strikingly different.

I shall now proceed to state more clearly the distinctions of this early or Saxon style, and then to describe those edifices above enumerated.

ARCHES. Where of considerable size, they are semicircular, but there are small apertures of doors and windows with straight slopes to the aperture. In some doors, and in some larger arches, there is a regular impost at the spring, which has a rude resemblance to Roman mouldings.

#### 1. WHITTINGHAM CHURCH, NORTHUMBERLAND.

This church has a tower, and the west end of the aisles and one arch on the north side, all appearing of the same early style. There are Norman portions, but they are clearly of a different and later date, and parts of the church are even later still, with some modern mutilations.

The corners of the tower and exterior angles of the walls of the aisles, are clearly of long and short stones of a very strong coarse grit-stone, and the whole walling being of the same stone as the quoins, and no plaster required, the construction of the masonry is very conspicuous. The battlements, and a part of the upper story of the tower, appear to have been altered; but the upper aperture has a rude balustrade between the two windows; thus presenting two features, generally the most striking and constant in these early buildings. One arch of what appears to me to be the original nave, remains; it is very plain, has a large rude abacus or impost, and a plain square pier; it is now stopped, and forms part of the vestry. The next arch eastward on the same side is a common Norman one, with the usual round pier and a capital, with a sort of bell and a square abacus. The remainder of the church is later, and of little comparative interest. The apertures in the tower have been much mutilated, yet those above have the balustrade sufficiently clear to mark the style.

This church is situated about three hundred yards out of the great road, and presents nothing attractive to the eye at a distance, nor do I believe it has ever been described.

#### 2. THE CHURCH OF KIRKDALE, YORKSHIRE.

This church is also out of the road, between Helmsley and Kirkby Moorside, in a valley near the celebrated Bone Caves. It is a small edifice, mostly of much later date. It has a stone on the south side,

with a Saxon inscription ; but as this has been removed from its original place, it is now no evidence of itself, as to what part of the church is Saxon ; but as the western door, now stopt, and the arch to the chancel, are both of them very rude, though in some degree resembling Norman, they may, I think, on a careful examination of them, be considered portions of the old building.

3. THE CHURCH OF LAUGHTEN EN LE MORTHEN, between Sheffield and Worksop, in Yorkshire, is away from any public road ; it is a fine church with a lofty spire, visible at a great distance. The Saxon portion of the church consists only of a door on the north side, close to the western wall ; it is evidently part of a more ancient structure carefully preserved, and surrounded with more modern masonry of very different stone, and is as clearly a long and short construction as Whittingham or Barton. The church, for a country place, is a large one, and has a nave, aisles, and large chancel. A portion is Norman ; and this, as well as some modern parts, is built of what appears to be magnesian limestone—yellow at first but growing a fine grey ; the ancient door is, however, of a very different stone, being a dark red sand stone of a strong grit ; whence obtained I do not know ; but in the Norman chancel, intermixed with the grey stone, are several portions of the red sand stone, built in irregularly, as if portions of an older building.

4. THE CHURCH OF ST. PETER, AT BARTON ON THE HUMBER,  
LINCOLNSHIRE.

This always goes by the name of the old church, and the other church, within a short distance and called St. Mary's, the new church. Now no part of the new church is much later than A. D. 1300, and, except the tower, no part of the old church is so old as the year 1300 ; thus referring to the tower as the ancient part of the old church, and as the piers and arches of the nave of the new church are Norman, though rather late, it makes the old church of course as old as Norman, and from the circumstance of the belfry story above the ancient tower being Norman, and certainly not late Norman, it gives a sort of *prima facie* evidence of a greater antiquity to the tower, and this evidence, and the complete difference from Norman in this tower, first attracted my attention, and led me to look for similar ones in other parts of the kingdom.

This tower has the long and short quoin and rib stones, with the balustre window for what appears to be the original belfry story, before the addition of the Norman belfry. These rib and quoin stones project, are filled in with rough rubble walling, and plastered. There is one door with a round arch, and one straight. The walls of the tower are thick, and there is no appearance of any staircase having ever existed. The church is mostly of Decorated character. I consider this tower the most pure specimen of the long and short work,

and particularly deserving of a visit from those who wish to see this style fully exemplified ; and the Norman belfry is valuable from at once limiting the date of the tower to an early period.

#### 5. ROPSLEY, LINCOLNSHIRE.

The long and short remains in this church are confined to a portion of the west end near the tower, and here also it is mixed with Norman work ; a Norman north aisle appears to have been added.

#### 6. THE EAST END OF THE CHURCH OF REPTON, IN DERBYSHIRE.

Here the long and short appearances are very small, only two ribs by the side of the chancel window, which is an insertion ; but there is a crypt, which is more like Roman work in some parts than Norman ; and here are early Norman portions in the church, and all these portions are so blended with later work, that it is very difficult to say where one ends and the other begins ; but I have no doubt that some part of this church is of Saxon date.

#### 7. THE TOWER OF THE CHURCH AT BARNACK, IN NORTHAMPTONSHIRE.

This tower has quoins and rib-stones like Barton on the Humber, but the stones are more carefully squared and laid, and there are certain ornamental portions built into the walls, which give it a very different air to that of Barton ; but it had no staircase, and to supply this want the lower story was groined, and in one corner a circular staircase of Early English date carried up within the square of the old tower. The arch into the church is curious from its singularly rude imitations of Roman mouldings in the impost and architrave. On the tower is a later belfry, and a short spire.

This church is near Stamford, but not on any high road ; it is a handsome structure, and deserving of attention, exclusive of the more ancient portion.

8. THE EAST END OF WITTERING CHURCH, NORTHAMPTONSHIRE, has some portions of long and short work, and the arch between the nave and chancel is built of large rude blocks of stone, with very little attempt at ornament.

For 9, BRIGSTOCK CHURCH, and 10, BRIKWORTH, *see* Northamptonshire.

#### 11. EARLS BARTON, IN NORTHAMPTONSHIRE.

This tower is apparently of the same character as No. 4, but more ornamented ; and with rather more finish of workmanship ; it is, however, still rude, compared with most Norman work, and its west door has a curious approximation to Roman work, in an impost with flutes, and a rude moulding over it, similar to a Roman architrave. The balustre is used to the windows ; the number of stone ribs is greater

than at Barton on the Humber; and the upper stories of the tower diminish in size a few inches each way, less than the story below. This tower so clearly resembles Brixworth in the balustre, Brigstock in the work about the door, and Barton on the Humber in general character, that there can be little hesitation in considering them of the same class, and the tower of Barnack assimilates also in several points to Brigstock and Earls Barton. The church of Earls Barton is highly interesting, exclusive of its curious tower

#### 12. THE TOWER OF CLAPHAM CHURCH, BEDFORDSHIRE.

This tower is wholly plastered and roughcast outside, and therefore does not show the long and short work: but a very attentive examination of the interior of the tower, the construction of the windows, the absence of a staircase, the great thickness of the walls, the material used (small rag stone) and the general appearance, induce me to include it in this list of early churches. This church is very near the great road about two miles north of Bedford.

#### 13. THE TOWER OF THE CHURCH OF ST. BENNET, IN CAMBRIDGE.

The long and short portions have been here obscured by plaster and rough cast; but during the sitting of the British Association at Cambridge in the year 1833, I had permission of Dr. Lamb, Master of Corpus Christi College, to remove so much plaster as should settle the construction of the tower, which was done, and the long and short masonry clearly developed. The arch from the tower into the church (a large semicircular one) resembles the arch at the west end of Kirkdale church in a degree of approach to Norman, and the impost and arch mouldings assimilate it to Barnack and Earls Barton; while certain rude animals, in the place of drip supporters, add another curious feature. This tower is not sufficiently known, being a good specimen and in excellent preservation; it has the balustre belfry window, and no staircase. The west door and window over it are insertions.

#### 14. THE TOWER OF THE CHURCH OF ST. MICHAEL, IN OXFORD.

This tower, like Clapham, in Bedfordshire, was, till very lately, covered with rough cast, and its curious features only to be guessed at from a balustre belfry window, and the small rude rag-stone walling of the interior, with the absence of a staircase: but on recently passing through Oxford, I was glad to find the rough cast stript off from the outside, and its long and short features clearly displayed. It now stands out a decided and good specimen of the long and short work.

#### 15. TRINITY CHURCH, COLCHESTER.

Of this church only a part of the tower, the west door, and a small portion about it, are of early date, but this small part is curious from its near approximation to Roman work, being plastered over bricks, and also from its having a straight lined arch. The arch into the church is semicircular, and of small ragstones or brick, *i. e.* flat tiles.

## 16. THE CHURCH OF STOKE D'ABERNON, SURREY.

This church has the chancel arch, and east wall, of long and short work.

## 17. THE CHURCH OF NORTH BURCOMBE, WILTS.

This is a small church close by the road side from Wilton to Hindon ; it is only the east end of the chancel which appears to be part of the original building ; though the rest of the church is principally of decorated date, and has proper quoins of the usual size, and alternate bonding into the wall ; and thus this church offers a good specimen of both sorts of masonry, which are not commonly found together.

## 18. BRYTFORD CHURCH, NEAR SALISBURY.

In this parish was, I believe, a palace of Edward the Confessor. The church is a cross church, and seems to have been rebuilt and patched at various times ; but there still remains a north and a south door, which are evidently Saxon ; and there is another aperture rudely stopped, and a window (also stopped) with a buttress of much later date before it. This last mentioned aperture and window are not clear as to date ; but the north and south doors are curious..

The former is of stone in small thin pieces, long-and-shortwise, with a plain impost to spring from ; the latter is also composed of long and short pieces of stone, with a few of the flat tiles called Roman bricks, and the arch turned with these bricks, and large joints of a mortar evidently composed of lime, flint, and pounded bricks. These doors are now both stopt ; the south door forms an important link with Brixworth church by the mixture of brick and stone.

## 19. THE CHURCH OF WORTH, IN SUSSEX,

appears to have some long and short work ; but as I have not been yet able to visit it, or otherwise to ascertain exactly its arrangement and construction, I notice it only as a church deserving of more attention than it has hitherto received.

## 20. SOMPTING CHURCH, SUSSEX.

This most curious tower I have recently visited, and have found it clearly of long and short character, but presenting some singular differences from others ; here, as in most, the corner stones are long and short ; but the transverse or short pieces are no longer, or rather broader, than the long ones, and they are mostly of a different stone.

This tower is large, and the whole of the north side has been taken down and rebuilt to form a side of a chapel, part of which now remains, but this only applies to about fifteen feet of the lower part ; all above is ancient. There is a window, now stopt, on the west side of this tower, which appears to be an original one, and which has the small thin long and short work, like the north door at Brytford. The opening into the church from this tower is not in the middle, but on the south part of the east wall, and has on each side a column and



two pilasters ; the former with a rude capital not Norman, but having much of a Roman character, and like a Corinthian cap with the volutes and curls of the leaves broken off ; the pilasters have a sort of impost with a boldly cut scroll, the relief and character of which are also much more Roman than Norman.

This tower has a middle rib which becomes rounded above the first story, and is flat below ; that first story has over it an ornamented string with a sort of cutting I have never seen elsewhere, and unlike any Norman ornament I know.

This tower is lofty, and the church is a cross church with no aisles, except an east aisle to the transepts. On the whole, this is a very curious church, and deserves to be studied with great attention.

Having now gone through the list of twenty churches which I have described with some minuteness, in order to excite an interest in this valuable study, and also to show their connection, (and I have left much undescribed, that they may be visited and studied by others,) I proceed to make a few general remarks.

I beg first to say, that in this interesting investigation I owe much to the zeal and activity of my friend William Twopenny, Esq. of the Temple. For the knowledge of several of these churches I am indebted to him ; he first discovered and examined the two extremes, Whittingham and North Burcombe, each of which I have since visited, and found peculiarly valuable.

It is curious that of twenty churches, the names of seven, or more than one third, begin with the letter B.

It is also curious that none of the towers appear to have had a stone stair. Those at Brixworth and Brigstock are evidently additions outside, and at Barnack evidently so inside. They have all ladders, and I find no vestige of any original stone stair : at Whittingham is a sort of vault and rude stair a little way up, but I do not think it original. The very extensive under-building which appears at Earls Barton to introduce the arch into the nave, and at Sompting to add the decorated side chapel, are very curious, and shew great boldness of practice. In the examination of this subject, I have of course attended to the illuminations of ancient manuscripts, and I find in those of the metrical paraphrase of Cædmon lately printed by the Antiquarian Society at plate XII, something which appears to me clearly to represent the long and short masonry.

The term Roman brick will, I hope, be easily understood. Though I by no means wish to assert that all these bricks were Roman, I think it not unlikely that the Saxons retained the art of making them. The brick I mean, differs in shape from modern brick, and more resembles our present large paving tile ; they are of various dimensions, nearly, but I believe seldom quite square, between fourteen inches and eleven inches on the sides, and rarely much more than one inch and a half thick.

As the terms *rag* and *rubble*, though very clear when known,

are sometimes confusing to those not acquainted with various masonry, I may say, that by rag, I mean stuff of many qualities in different counties, but being flat bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick, it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough cast; but in some counties neatly pointed with large joints, and looking very well. Rubble walling is generally of pieces more nearly approaching to a cube, with great irregularity of size and shape, as well as hardness; this also is often plastered, but sometimes well pointed with large joints, and left outside: it is however, much more used as backing behind ashlar work, and often of very bad materials. I once took down a fine Norman tower, in parts seven feet thick, and the wall consisted of two skins about nine inches thick of sand-stone ashlar, and the whole of the interval filled in with mere mud mixed with a little lime. In all these early churches the materials are generally hard and well consolidated.

I thus present at once to the view of my readers all that I at present know on the subject, that others may be induced to engage in this interesting pursuit, and thereby my list of twenty churches be increased; for there are several others that I hope will, on a careful examination, prove to be of this early date. I do not mention them, because I wish not to mislead by noticing what *may* be curious; but rather, that by closely studying these examples, the student may have his ideas of this style carefully fixed, and then explore for himself in the many parts of England where our churches have not, to any extent, been properly examined.

## On the Architecture of a part of France.

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HAVING, since the last edition was published, visited a part of France, I wish to make a few observations on what I noticed architecturally in that visit. In my first edition, published in 1817, I remarked "that in every instance which had come under my notice of buildings on the Continent, a mixture more or less exact or remote, according to circumstances, of Italian composition in some part or other is present, and that I had little doubt that a very attentive examination of the continental buildings called Gothic, would enable an architect to lay down the regulations of the French, Flemish, German, and Italian styles, which were in use when the English flourished in England," and it is with great pleasure I find myself enabled by this journey to go some way towards this conclusion, with respect to that part of France, at least which was included in this tour.

The line of country visited may be thus briefly intimated:—

From Dover to Calais, Boulogne, Abbeville, Amiens, Beauvais, Rouen, Jumieges, Evreux, Lisieux, Caen, Bayeux, St. Lo, Coutances, Carentan, Isigny, Honfleur, Pont Audemer, Caudebec, Lillebonne, Harfleur, Havre-de-Grace, and thence to Southampton.

In the course of the journey, notes were taken of

4 Edifices of Roman work, or of dates before 1000.

14 Cathedrals or Collegiate Churches.

43 Larger Churches in Towns.

50 Smaller Churches in Towns and Villages.

14 Domestic Edifices and Civil Edifices.

6 Smaller Edifices, Shrines and Details.

In this number of above one hundred Churches, only nine ancient fonts were discovered, all the rest which were seen being modern and mostly of one species of marble, called in Normandy, Flemish marble, but I had no clear account whence it came.

With respect to the general features of difference striking an English eye, on visiting the Ecclesiastical buildings in Picardy and Normandy, the most prominent are

1st.—The want of clearness of outline ; occasioned by the great breadth of the large Churches, from their mostly having two aisles on each side the nave, and the great magnitude and grouping of the flying buttresses. Of this want of outline perhaps the Cathedral of Beauvais (though it has very fine portions) is the most conspicuous example ; for having no nave, only choir and transepts, it looks at a distance a heavy lump, and it is only when near enough to distinguish some of its admirable details, that it can be properly appreciated.

2nd.—The great interior height of the nave and often of the aisles, in proportion to their breadth ; this feature, though not constant is very general, and is sometimes from one and a half to nearly double the usual English proportions of height, as compared to breadth.

3rd.—The very general termination of the east end of large churches (and also very many small ones) in a circular or polygonal apsis ; this with the chapels and aisle surrounding these apsis, tends very much (aided by the lofty and extensive flying buttresses) to give that lumpishness mentioned above.

4th.—Another, though not perhaps so prominent a feature, is the greater height of the windows from the floor. In only one or two at most of the whole number of churches inspected, could the windows be looked into by a person outside.

All these differences from English appearances are very prominent, and strike the eye at once of the most rapid and inexperienced traveller ; but the others which we have yet to enumerate are equally noticeable to the eye accustomed to the examination and comparison of details.

Of these minor differences may be stated,

1st.—The unfinished or irregular terminations of towers ; sometimes two nearly alike, but with different tops ; sometimes one tower despoiled of its ancient cornice, parapet and pinnacles, and a very ugly modern slate roof put on it. I am not sure that I saw more than one or two towers in the whole line which were perfect in these respects, and many were terminated in a way which, though not unknown in England, is very uncommon, viz. the tower on two sides has high gables, and is roofed from these with a common house ridge roof. This sort of roof is called a pack-saddle roof. This unsightly mode seems to be often original, but perhaps as often a mutilation. The stone spires, which are numerous, are more fortunate, and in general tolerably preserved.

2nd.—The total absence in all my route of a cut battlement, either real, when used as a parapet ; or apparent, when used ornamentally.

One small piece apparently very recent on a wall in the court of the bishop's palace, at Evreux, was the only portion I saw. Plain parapets are common, and perhaps pierced parapets in good churches still more so ; but there are still very many village churches with dripping eaves.

3rd.—The very great predominance of wheel windows, most of them large and of elaborate tracery.

4th.—The smallness of the exterior bases and their very trifling projection is remarkable, as is also the great boldness and projection of the few which form exceptions to this rule. All the above are differences constantly occurring and very apparent; but there are many more to be stated when we compare edifices of similar dates and characters, as worked at the same time in each country.

It may be proper in these preliminary remarks to state, that in order to prevent confusion, I call the entrance end of a church the west, and the altar end the east; but that in very many instances, churches in my route were found built so much across the compass, that it was sometimes difficult to make out which was east, as the number of central towers in small churches not cruciform, is considerable. In the city of Caen, this deviation is so great, that some of the churches are in this respect directly opposed to others. As the nature of the stone used in the districts which I have examined, seems to have had considerable influence on the design of many churches, and particularly on the ornamental parts, it will be right to notice that from Abbeville to Evreux, and perhaps even further, the larger churches are composed of a white stone which may be scratched by a nail, and works very easily, yet seems of great durability; as works of great delicacy executed four and five hundred years ago, and even more, are now quite fresh and perfect.

This stone seems a sort of indurated chalk, and is of different hardness in different places: it is mixed in buildings with some of the oolites from Caen and other places, and is singularly adapted for the rich and elaborate tracery, niche work, foliage, and other embellishments of the later French styles.

About Caen and Bayeux, that beautiful stone called Caen stone, of which so much was once brought to England, is generally used, and of it or similar stone is much of early Norman work constructed, some of which is as perfect as when first cut.

In the village churches I found stone of various descriptions; sandstone, limestone, and other stones of the locality used, mixed with the Caen and other stones of that description which are used for the mouldings and more delicate portions of the building.

At Amiens and some other places a very hard dark stone has been used for plinths and bases. From Bayeux to Coutances a hard stone of very slaty texture is used in small pieces little larger than the pieces of ragstone used in Northamptonshire, at Brixworth and other places. In several village churches and the smaller churches in towns, this slaty stone and other materials are laid in the way called herringbone masonry, but this construction does not seem always to be very ancient.

In the whole number of churches visited, (upwards of one hundred) only nine ancient fonts were seen so as to be drawn; there might be a few more in churches I could not get into, but judging from what I did find, I apprehend not many. A large number of



the fonts, whether ancient or modern. have covers, most of which are poor and plain, and in general carefully locked. As before noticed, nearly all the modern fonts are of marble, mostly of one description called Flemish marble; they are very commonly oval, and some are divided into two basins by a division of marble.

The nine fonts are,

1st. Breteuil between Amiens and Beauvais. This font is of a shape not uncommon in England; it has a large central bowl with twelve small shafts and capitals with plain leaves, and the base so common in Early English work. This font is in very good preservation, and the tool marks visible, but it is painted.

2nd. Subles has a round bowl and shaft and an Early English base, and much resembles those of similar date in England.

3rd. Vancelles near Bayeux, and not far from Subles. This font very much resembles the last, but from its mouldings seems a little later.

4th. St. George-de-Bocherville, near Rouen. This is a large and very fine Norman church, with much of later work in various parts, with which this font harmonizes; here, as in the last two noticed fonts, there is a plain bowl on an upright foot, but diversified here by having some of the parts octagonal instead of being all circular, as in the two last.

5th. Jumieges, the parish church near the abbey, not far from Rouen. This font is a curious one, being very different in shape from any of the former examples, and harmonizing with various fonts of the same shape in Lincolnshire and some other counties. It is also cut in the same way with flat fillets and shallow pannels, with plain slopes for mouldings, and the pannelling varied in the different sides. The font at Haydor in Lincolnshire is much like this. I consider this font clearly of Decorated character.

6th. Duclair-on-the-Seine, near Rouen. This church is a curious one of various dates, so that it is not very easy to make out the date of the font by analogy. The hour-glass shape of this font has few if any resemblances in England.

7th. Carentan, between Coutances and Cherbourg. I measured the font carefully, and have drawn it geometrically. This is composed of several pieces, and may possibly be composed of several fragments, it is circular and looks very much as if the foot had been reversed, and the bowl added at a later date. Anomalies not uncommon in England, of which a church in York has a font which is a curious instance, having portions of several dates.

8th.—Ifs, near Caen. The shape of this font is not very uncommon in England, and it also by its form assimilates with the hour-glass shape at Duclair, but here the mouldings are clear, and have an appearance of rather late Decorated character.

9th.—Haute Allemagne, the next parish to Ifs, and near Caen. The form of this font is still more common in England than the last,

and but that the neck moulding has a Decorated character, it might pass for an English Perpendicular font. I think it may be a little before or perhaps a little after A.D. 1400.

I now come to trace as well as I can the progress of Architecture in France, at least that part of it now visited. It seems likely that the Romans left some better works in France, than in England, for there is still remaining that beautiful specimen of Corinthian, called *Maison carré* at Nismes.

At Lillebonne a Roman theatre has been within a few years discovered and laid open.

At Bayeux, the pulling down some old houses has laid open for a short time (for other houses are building) a portion of the Roman wall of the city, within a few feet of which, a fine gold medal of Valentinian was found.

At Rouen in the church of St. Germain, which is clearly made out by the French antiquaries to be about, if not before, A.D. 350 for the crypt, and the upper part of the east end to be before A.D. 1000.

At Beauvais is the remain called the *Basse Œuvre*, or Low Work, as compared with the very lofty work of the new choir. This is considered the remains of the ancient cathedral, and it stands where the nave of the present cathedral should stand. This building also the French antiquaries consider of a date before A.D. 1000. All this succession of building is of the same character; all have tiers of Roman bricks or tiles, running as bonds horizontally and round the arches in nearly all the examples. All have their arches plain semi-circles, and all are built with small stones and very large joints. At the *Basse Œuvre*, at Beauvais, the lower arches remain, they are perfectly plain, and have plain square piers. At St. Germain, Rouen, the crypt has a plain impost at the spring of the arch, much like that which continues with a plain arch, almost as long as the semicircular arch itself remained. The upper part of the east end of this church over the crypt, has regular columns just engaged perhaps three inches in a diameter of near two feet, they are about 10 diameters high, have regular bases and capitals, alternating Corinthian and Ionic, both capitals and bases are much mutilated, but can be made out; there is now no entablature.

About the year 1000 there appears to have begun that style which may I think, justly be called Norman, for under William the Conqueror, and William Rufus, we have both in France and England, a series of magnificent works, in a style so much the same, that to an ordinary observer they would appear identical.

Shortly after we have the magnificent churches at Caen, St. Nicholas, now cavalry stables, Trinity church, or the *Abbaye aux Dames*, now the chapel of the hospital, and St. Stephen's church or the *Abbaye, aux Hommes*. There are also many small churches in which Norman portions remain.

It should be remembered that in speaking of these buildings it is only

the Norman part which is spoken of, for almost all these churches have only a part Norman. At St. George de Bocherville nearly the whole of the church is Norman, but the Chapter-house and other adjuncts are much later. At Jumieges only the nave and a few other small parts are Norman; the choir of the Abbaye aux Hommes is much later. The characters of the capitals is very various in these edifices, but hardly any of them are very materially different from those in England, except that a greater resemblance to regular Corinthian capitals is found; and at times an approach to Ionic. Very large and deep doors are not very common, but at St. George de Bocherville is a fine one; straight-headed apertures under semicircular arches are about as common as in England, and the zigzag, billet, fret, and other enrichments are much the same; windows are some plain, some ornamented, many one light, but some two lights with the usual pillar, centre and the two round heads under one semicircular arch.

It is just as difficult to ascertain the exact date of the introduction of the pointed arch in France as in England, but when once it was introduced it was mixed with the semicircular one in a more capricious way than in England, for here there is a little consistency in its use when mixed with other shapes, but in France its use seems to have been governed by no assignable rule, and frequently a pointed arch occurs at the very bottom of a building, and every thing above is Norman. From these circumstances I cannot but think that the use of the round arch with Norman details was continued there quite as late, if not later, than in England.

A claim has been set up by Monsieur de Gerville for a very early date for the Cathedral of Coutances, but, having visited and carefully examined this Cathedral, I cannot consider it entitled to an earlier date than about 1220 or 1230: and I think that any one acquainted with the Architecture of England and France will consider it useless for Monsieur de Gerville to continue a claim which would, if proved, throw all our reasoning from the character of buildings into inextricable confusion.

The French antiquaries, and principally Monsieur de Caumont, in his essay in the transactions of the Antiquarian Society of Normandy, have divided their styles in a way different from my own division; but, as a very careful examination of the French monuments does not bear out that clear distinction of the different dates which would be required for the adoption in England of all his divisions and their names, and as the principal points are co-incident in both countries (with the general correction I shall shortly state,) I think it best to retain, as in England, the word *Early*, calling that style which began about 1200, and lasted till about 1300, *early French*, to which those who wish to add Gothic, may add the term if it is any benefit.

The next period, from 1300 to 1400, I call *Decorated*, as in England, but the last period, after 1400, being in its arrangements so peculiar and so different from our Perpendicular style as to require a different

and particular appellation, I take the name given it by Monsieur de Caumont, and which is peculiarly applicable, and very easily understood by any one who will spend a short time at Rouen only in examining the buildings of this style. Mons. de Caumont's name is Flamboyant, alluding to the waving of a flame, and the tracery of the windows of this style (which are the great, but not the only distinguishing feature) gives very forcibly the idea of this waving in its dividing lines.

I have been compelled in some degree to anticipate in the foregoing paragraph, in order to give at once the names I propose using; and here may perhaps be the best place to introduce the general corrective remark alluded to above.

In England there are few whole edifices of one style only; and even where there has been a building carried on upon one plan to completion, we sometimes find that, though the plan is retained, either the forms or the mouldings of the portions executed at the later periods are more or less adapted to the style then prevalent. Of this Westminster Abbey and the cloisters at Norwich afford examples. A second source of difficulty in assigning buildings to their proper styles is, that a form common in an earlier style is continued for a long period in some particular buildings, after it has been almost or quite extinct in other buildings; this is rare in England, but some examples are to be found.

In France both these sources of confusion occur to a great extent, and some buildings which have been very long in erecting have both. These anomalies in some districts are more prevalent than in others, and an illustration in point may be taken from the steeples about Caen, and in other parts.

Those of Norman date had, in some of the stages, several compartments of panning, of which the alternate ones, or if four the two middle ones, were pierced for windows, these were often, if the steeple was lofty, of a long proportion; when the next style came, of course, according to the usual character of that style, they were lengthened; and when the Decorated style was formed, these long windows continued to occur, but they were a little modified by being made very small two lights; yet the same general appearance of these steeples was preserved by this adaptation for near 400 years; and so nearly is the outward form alike, that it requires a close approach to discern what the real style is.

One other instance of resemblance in the details of very different periods may be found in the spires being cut in tiles or shingles: this begins very early and continues very late. This illustration will, I trust, explain my meaning; and I may also remark, that in France there is much more mixture of the features of different styles in the portions of buildings that were erected at the same period than we generally find in England.

Although it is evident that the gradation in France, from the



Norman style to the early French, was carried on as in England by imperceptible degrees, yet we are not able to trace it so clearly from the continued tendency to Norman mixtures, which lasted till the style again changed to Decorated.

We have therefore in each church, a greater or less mixture, and not many pure buildings like our Early English in its confirmed state, and before the enlargement of windows, which marks our later buildings of that style, and forms the transition to the next; but of these pure buildings I found two so very excellent that they deserve especial mention. One is the Church of Norrey, near Caen, a cross church, with a lofty steeple and circular apsis, with chapels. The other, the chapel of the Seminary at Bayeaux, which was a monastery, and the buildings are mostly modern, except the chapel, which has lately been cleaned, and some restorations executed not in the best style; its beautiful porch is, however, still in a ruinous state. This chapel is a single plain groined space, with double lancet windows. It is in character and simple beauty more like the eastern portion of the Temple church than any thing I saw. This chapel has a curious eastern termination, which will be noticed when that subject is treated of.

Norrey has its choir and north porch of a much richer character than the Seminary chapel, but still in its details, mouldings, and foliage, very pure, and much like English work.

These examples, with various small portions, occurring in different buildings, are sufficient to show that, although not always so worked, yet that the Early French style, when pure, was very much like the Early English. During this transition and that to the next style, many very large buildings were begun, and the Early English base of piers (the attic base worked to hold water) is as common in France as in England, if not indeed more so. During this time also the piers have varied, though not exactly as in England, yet so much so, as not to require particular enumeration, except in one case, arising from the general plan of finishing the eastern portion of the French churches; this, in very nearly every large church and a great many small ones, is with a circular or multangular apsis, and this rendered it convenient to use a pier, very seldom if ever used in England, that is, a double column engaged in each other, the plan forming a figure of 8, one shaft to the choir and the other to the aisle. This arrangement is continued from very early French to very late work; and at one cathedral, these shafts have been fluted in modern times.

As the cathedral of Amiens is usually contrasted with Salisbury cathedral, it will be proper here to notice the portal, or grand entrance, which forms so important a portion of most of the western façades, and in many of the transept ends, of the larger French churches. They have in most instances the center door double; and in far the greater number, the head of the actual doorway is a straight line leaving a large tympanum. The sides are



often very deep, far beyond almost any English Norman doors, and are very generally filled with saints of very large dimensions, in niches which are continued up the sides of the arches, and thus, with the tympanum, which is also often carved with statues in niches, or relieved figures in groups, forming a mass of statuary, which at a little distance becomes confused; and the straight line at the head of the door having above it other straight lines of figures, the whole has a very unsatisfactory appearance, from the arches being abruptly cut by these straight lines. This mode of ornamenting the portals began about 1200, and continued more or less to the latest period; but not to quite so great an extent in the Flamboyant style, as some of the transept doors of that style are not so overpowered with statuary.

It may be well to remark, that the nail-head and toothed ornaments, though found in France, are by no means so abundant as in England; there is, however, a great similarity in the style of carving at the same date in both countries.

The enlarged windows, which led on in both countries to the Decorated style, appeared apparently at an early period, as parts of Amiens have real Decorated windows; but it is not so absolutely clear that they are so early as the walls, for many practical reasons might occur to defer the windows, the tracery at least, till a later period. However this may be, there seems to have been a rather abrupt assumption of windows with geometrical tracery, much of which, from the large size of the churches, is very beautiful; and very soon appeared the glory of the French large churches, their magnificent wheels. In this particular we cannot compete with France. I am not certain that we have twenty wheel windows in England, which, for size and tracery, can well be named; while in most of the cathedrals in France there are one, often two, and sometimes three; and they are of all dates, from Early French to the latest Flamboyant, and from their size are often very elaborate; and many of their large windows have wheels of very rich character in their heads. The advance of flowing tracery not Flamboyant, does not seem to have taken place in France so completely as in England, the tracery continuing apparently longer of a geometrical character, and then almost at once becoming Flamboyant.

There appears to be not many pure decorated buildings, that is, buildings the style of which is without a tendency either backwards or forwards, but there are many portions; and one chancel of a small church, Tour en Bessin, near Bayeux, is so beautiful, and so completely harmonizes with our best English Decorated work, that it deserves especial notice. It is a cross church, the nave Norman, and the aisles destroyed, and the arches built up; a central tower and transept. The tower and spire seem earlier than the chancel, which has very large windows above a lofty arcade. In this arcade (now very much mutilated, and part converted into cupboards and shut up) there have been two rich piscinas and three stalls; there may have been more stalls,

but they are not now visible; above this arcade a band of quatrefoils ran under a cornice and pierced parapet, with a passage between it and the windows. The chapel is beautifully groined, and has had a south door, the outside of which remains. All this work is of the purest character, and the mouldings bear a great analogy in character and combination to some of our best English Decorated work.

This church renders it necessary again to revert to the finishing of the east ends of large and small churches;—after 1200 it appears, during the prevalence of the Early French style, to have been not uncommon in smaller churches, to have the east ends flat; for I found many country churches with three lancets and a flat east end, but of these many were stopt. A few east ends I also saw with Decorated windows at the east end, and the end flat. One large church in a town (Louviers) between Rouen and Evreux, the date of which is known to be 1218, had originally a flat east end and lancets, but now has a plaster addition to make a sort of circular apsis.

As a curious sort of intermediate finish of the east end, the chapel of the Seminary at Bayeux, and this Decorated chancel at Tour, may be cited, and I know not that we have anything like either of them in England. The first is easily described; at the east end one shaft rises in the middle and another behind it, then on each side of this shaft a recess, being three sides of an octagon, is formed; thus giving a singular and very beautiful groining, to the east end. I suspect this east end had originally two altars.

At Tours, another and much more elaborate composition is exhibited. Here we have the east end divided into three arches, the middle one containing a very fine five-light Decorated window, and each side arch having three sides of an octagon outwards; two of them with two-light windows, and the other with a one light-window, all with good and varied Decorated tracery. The arcade which is inside the side windows, also runs inside of these polygonal portions, and is separately groined from its own shafts, and then the principal space again groined; the intricacy and beauty of this roof altogether I have seldom seen exceeded.

It may be proper here to remark, that the cathedrals of some of the southern parts of France have various portions and combinations strikingly recalling their vicinity to Italy, and the modifications thence arising.

Before proceeding to the last or Flamboyant style, it is right to notice the continuance nearly through all the styles of that most simple mode of groining which, with us, is characteristic of the Early English style; and I think it is easily accounted for by the greater height, not only actual, but proportional, in the French edifices, which rendered useless the elaborate groinings of our lower and lower proportioned churches. That the French architects did it from choice, is evident from the occasional use in proper places—small chapels, niches, &c. of very elaborate and beautiful groining; but I do not recollect seeing any real fan tracery, though some roofs have pendants.

It may be well here to notice two singularities which run through all the later French styles ; one is, the absence of all battlements, properly so called, whether real as parapets, or ornamental in buttresses, niches, &c. where they are so frequently used in England ; instead of them we have a profusion of pierced parapets of elaborate composition. The other ornamental difference is in the feathering or cuspidation of arches in tracery, &c. In England, although the earliest feathering is generally a trefoil, yet the cinquefoil is used in Early English work, and is continued and used indifferently with the trefoil to the latest time. In France, though it cannot be said the cinquefoil is never used, yet the trefoil is so constant that cinquefoiled examples are very rare.

In many of the large churches, such as the Cathedrals of Amiens and Rouen, and the church of St. Ouen at Rouen, and at a few other places, the triforium is glazed as a window, and being in these instances large and lofty, and filled with stained glass, has a very fine effect.

Of the stained glass I may say, that it is astonishing that so much has been saved as is still remaining, and its quality is mostly very good indeed. A careful examination with a good telescope is (from its distance from the eye) essential to a proper appreciation of its value.

I have said little of the minor adjuncts—screen-work, wood-work, &c. but I may here mention that the Cathedral of Evreux alone, contains a complete mine of beautiful enrichments and tracery in wood screen-work, and in iron locks, handles, &c. The beautiful shrine of St. Taurin in that city, is a complete silver-gilt cross chapel, of the best Early French character and most admirable execution, and considerable size, being about five feet long, two feet wide, and three feet high, having many fine figures appearing in the arches, and beautiful foliage in the crockets, &c. : if executed in stone as a chapel, it would make a very fine building. Other edifices contain portions of screen work, &c. of great value, and I believe some at least of the utensils, crosses, lamps, &c. are of ancient date.

I now proceed to the last or Flamboyant style. Like our Perpendicular style, it seems to have come out nearly at once, as we see little transition from Decorated to it ; though the nave of St. Ouen is such in some degree, but perhaps in a greater degree an adaptation of the later style to the character of the choir.

Like the Perpendicular style, its piers are often without capitals, the mouldings running into the arches ; like the Perpendicular, it has a variety of bases to its piers, and also a variety of small buttresses to its niches ; and it has also that interpenetration of mouldings, and piers with bases taking one set of mouldings and missing another, which is so common in the English Perpendicular. It has its mouldings flattened and with large hollows, like English later work ; but with these points the agreement nearly ends, and the styles are in other points curiously contrasted. Although the Perpendicular style

admits of great richness, we find it often worked very plain, yet retaining all the real character of the style; while plain Flamboyant seems very uncommon in France.

Its essence seems to be elaborate and minute ornament, and this continues till the forms and combinations are sadly debased, and a strange mixture of Italianism jumbled with it. Its combinations in the earlier part of the style, for richness, elaborate ornament, and magnificent design, are admirable; and no one can visit Rouen, where there are many churches still used and others now desecrated, and contemplate leisurely the beautiful church of St. Maclou, without feeling the value of the style, and also the value of that fine stone which seems to have encouraged the Flamboyant architects to vie with each other in elaborate decoration. The portals of Abbeville, Beauvais, St. Riquier, Evreux, and St. Maclou at Rouen, parts of Caudebec church, and various other churches, are some of the finest specimens of this style.

Some of the towers of this style are very fine, but too often mutilated; the spire of one of the western towers of the Cathedral of Chartres may also be mentioned as a fine specimen. I might add Harfleur, and some other smaller churches.

The combination of tracery called Flamboyant, is not easy to express in words, and we have very little like it in England. An example or two exhibited will be the best explanation.

As in England, during this style a material alteration took place in the arches of doors, windows, &c. and in the same direction, viz. to become flatter; but it is curious it took an entirely different direction. While the English four-centered arch kept getting flatter and flatter, till it became a mere turn for the small arch, and a straight line for the larger one; it still preserved a point, and even when flattened so as to rise only a few inches, still preserved its character; of which arch I can find no distinct trace in France, though I will not say it does not exist, but its French companion, the flattened arch of the Flamboyant style, which is used as much as our four-centered arch, is a very simple one, consisting of an absolute straight line in the centre, and the angles rounded off with a quarter circle, giving more or less height to the arch as the radius of the quarter circle is greater or smaller. In domestic work the aperture often becomes a straight line with a drip, or other ornamental moulding or canopy over it. This style is exhibited in wooden domestic work in many parts of France, gradually adopting more and more Italianism till they overpower all traces of Gothic.

In churches it is not so easy to trace the debasement, but parts of some churches at Caen show it clearly.

Of the details of this style I have little more to say; but I must notice two very disagreeable piers which are not uncommon in this style. One is, a series of eight hollows and eight rounds without fillets; this pier has a capital to each round, but it looks very poor



and meagre from the want of fillets ; it is used at Beauvais and some other places.

The other is a plain round pier with no capital, but the mouldings jumping out of the pier side, as if they had been soft, and the pier stuck up into them. I know not that we have any thing like these in England.

I have heretofore noticed the very capricious omission and insertion of the drip moulding in all the French styles, and both inside and out. In England, the nature of the material, or some other apparent reason, occurs for this omission ; but in France I can discover no law or local reason for its use in some instances, and its omission in others. I may also notice that the flat character of the primitive Norman arch faces, with perhaps a large bead for the only moulding, continues to appear to a late date, and in some degree to operate till the two hollows of the Flamboyant style supersede the flatness.

From the very great height of the large churches this character will be little noticed ; but a good telescope (which is especially required to see many things in the French churches) will soon discover the absence of those rich suits of mouldings, so common in the arches of our large churches.

As one more characteristic of the Flamboyant style, may be noticed the use of a small number of very large crockets in the canopies of large portals ; the effect produced is very fine, but very different from any of our Perpendicular combinations.

There are other remarks which might be made on the minutiae of the progress of architecture within any assigned limits, both in England and France, but I hope I have said enough to induce those who may have time and opportunity to study the styles of architecture in different countries, not as contradictions, but as members of the same family with local differences.

If this is done with a basis of extensive English knowledge (for I still think that in England will be found the most clearly marked features of each style in its purity) then will every succeeding essay, giving details of buildings in any part of Europe, be eminently useful, and lead the way to what is much wanted—a general statement of the progress of architecture in Europe ; and why may this not hereafter enable us to acquire some systematic knowledge of the Mahommedan and Hindoo buildings, to which we are but strangers at present.





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# A TABLE

*Showing the duration of the Styles of English Architecture,*

AND THE

KINGS REIGNING IN EACH PERIOD.

<i>Kings.</i>	<i>Date.</i>	<i>Style.</i>	<i>Remarks.</i>
William I.....	1065	Norman.	{ Prevailed little more than 124 years ; no remains REALLY KNOWN to be more than a few years older than the Conquest.
William II.....	1087		
Henry I.....	1100		
Stephen.....	1135		
Henry II.....	1154 to 1189		
Richard I.....	1189	Early English.	{ Prevailed about 118 years.
John.....	1199		
Henry III.....	1216		
Edward I.....	1272 to 1307		
Edward II.....	1307	Decorated English.	{ Continued perhaps 10 or 15 years later. Prevailed little more than 70 years.
Edward III.....	1326 to 1377		
Richard II.....	1377	Perpendicu- lar English.	{ Prevailed about 169 years.
Henry IV.....	1399		
Henry V.....	1412		
Henry VI.....	1422		{ Few, if any, whole buildings executed in this style later than Henry VIII.
Edward IV.....	1460		
Edward V.....	1483		
Richard III.....	1483		{ This style used in additions and rebuilding, but often much debased, as late as 1630 or 1640.
Henry VII.....	1485		
Henry VIII.....	1509 to 1546		





#### ERRATA.

Page 114, line 18, for *or*, read *and*.

— 114, last line but one, 7 in the description, is Z on the Plate.

— 116, line 4, the cornice is plain, not flowered.

Plate X. No. 6. The perspective of the bowl of this Font is not drawn quite correctly.















